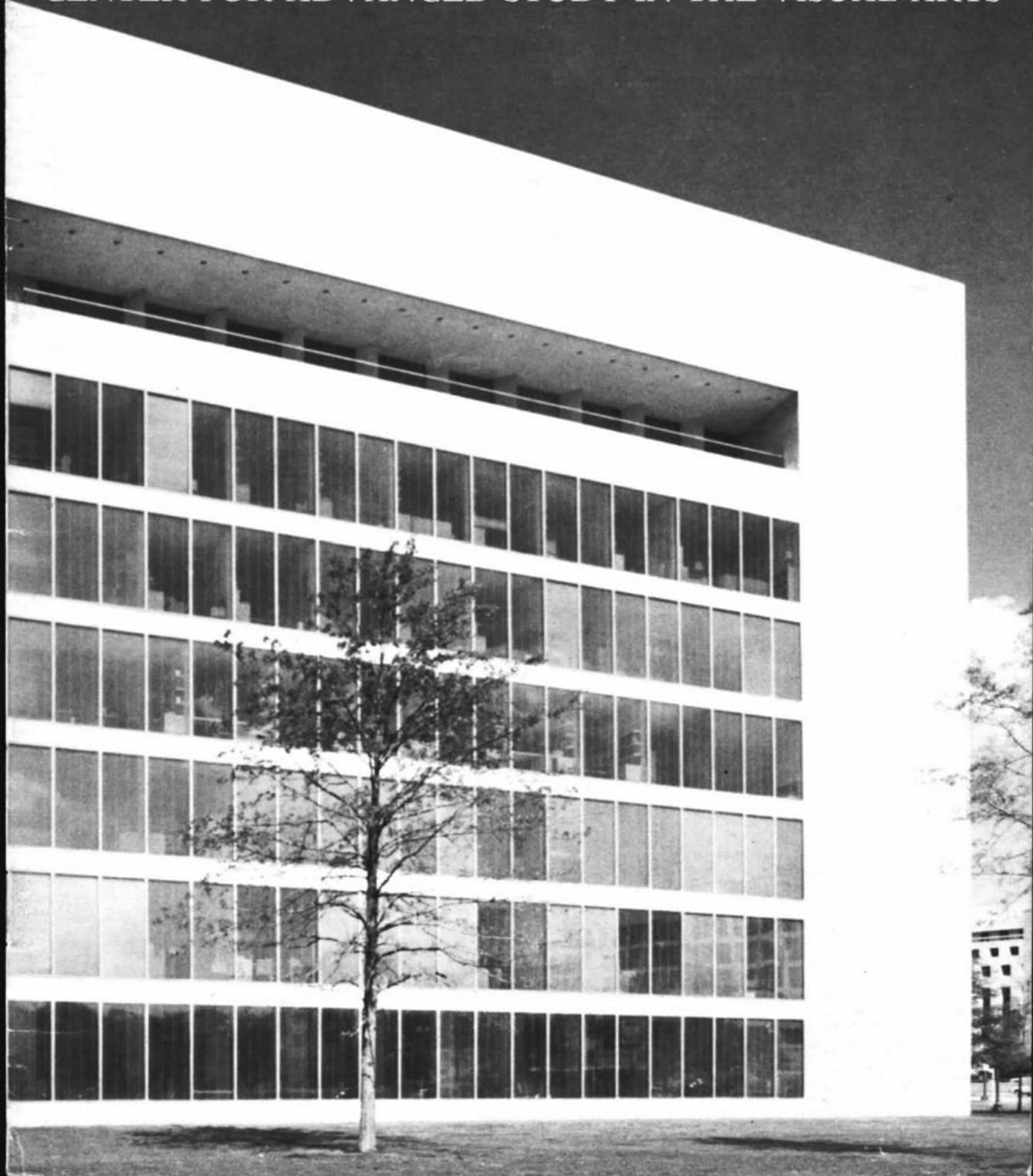


National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS



A TRAVERS LES ATELIERS



Jap Bertuch, Paris

Fichtre !... Epatant !... Sapristi !... Superbe !... ça parle !...

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

THE CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS was founded in 1979, as part of the National Gallery of Art, to promote the study of history, theory, and criticism of art, architecture, and urbanism through the formation of a community of scholars. This community consists of the Kress Professor, Senior Fellows, Visiting Senior Fellows, National Gallery of Art Curatorial Fellow, Associates, and Predoctoral Fellows. The activities of the Center include the fellowship program, meetings, research, and publication. These activities are privately funded.

FIELDS OF INQUIRY

The Center fosters the study of the production, use, and cultural meaning of art and artifacts from prehistoric times to the present. The Center encourages studies of all the visual arts from a variety of approaches by historians, critics, and theorists of art, as well as by scholars in related disciplines of the humanities and social sciences. The Center also supports studies of the theory, historiography, and criticism of the visual arts, including critical studies leading to the formation of aesthetic theories.

FELLOWSHIP PROGRAM

Kress Professorship

The National Gallery of Art and the Center select annually a distinguished art historian as Kress Professor, a position created by the Gallery in 1965. Occasionally two scholars are chosen, each to serve a single term during the same academic year. Traditionally, the Kress Professor counsels Predoctoral Fellows in their dissertation research. The Kress Professor is the senior member of the Center.

Senior Fellowships

Senior Fellowships are awarded regardless of the age or nationality of the applicant. Candidates must hold the Ph.D. or possess a record of professional accomplishment at the time of application. Awards are made for one, two, and in exceptional cases, four consecutive terms. Senior Fellows must reside in Washington during the fellowship period, which normally runs from early fall to late spring.

Senior Fellowship grants are based on individual need. The award may not exceed the amount of an applicant's annual salary and will normally be limited to one-half that amount. In addition to a stipend, each Senior Fellow receives round-trip travel expenses, a supplemental housing allowance, some research expenses for photographs, slides, microfilms, etc., and subsidized luncheon privileges. A study is provided each Senior Fellow.

The application deadline for the Senior Fellowship program is 31 October. Each candidate submits an application form including biographical data, a project proposal, three publications, and a financial statement. The application must be supported by three letters of recommendation.

Visiting Senior Fellowships

The Center awards Visiting Senior Fellowships for a maximum of sixty days during the year in three periods: A) 1 February - 31 May; B) 1 June - 30 September; C) 1 October - 31 January. Qualifications and conditions of appointment are the same as those for Senior Fellowships. Awards include a stipend, some research expenses, subsidized luncheon privileges, and a study.

Application deadlines vary with the period requested. For the 1982-1983 program the deadlines are: 31 August 1981 for period A, 31 October 1981 for period B, and 31 March 1982 for period C. Candidates for Visiting Senior Fellowships need only two letters of recommendation in support of their application. Submission of publications is not required.

National Gallery of Art Curatorial Fellowship

One Senior Fellowship is reserved for a qualified art historian who has served at least one year in one of the departments of the National Gallery.



Holders of the fellowship may obtain leave for up to four months to pursue their projects.

The application deadline is 31 October. Candidates submit an application form similar to that for a Senior Fellowship, but with only two publications required.

Associate Status

The Center may appoint Associates without stipend for periods from one month to an academic year. Qualifications, conditions, and application procedures are the same as those for Visiting Senior Fellowships.

Predoctoral Fellowships

The Center awards a number of one and two year fellowships to Ph.D. candidates in any field of Western art history who have completed their university residence requirements and at least one additional year's research on their proposed dissertation topics. Applicants must either be United States citizens or enrolled in a university in the United States.

Application for the National Gallery Fellowships at the Center may be made only through graduate departments of art history in colleges and universities in the United States. Departmental chairmen sponsor applications from their departments. The application deadline is 30 November. Grants under these fellowships begin on 1 September each year and are not renewable.

Other Information about Tenure and Application

Members may not apply for other fellowships at the Center during the period of their award, which itself is not renewable. Predoctoral Fellows may apply for a Senior Fellowship or for Associate status after a three year interval. Visiting Senior Fellows may receive an award in three consecutive years but thereafter must wait three years before reapplying to the Center. Holders of Senior Fellowships and Associate appointments for two terms may reapply after an interval of five years. Holders of one-term appointments, including National Gallery Curatorial Fellowships, may reapply after three years.

The appropriate application forms for Senior Fellowships, Visiting Senior Fellowships, National Gallery Curatorial Fellowships, and Associate appointments may be obtained by writing to the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C. 20565.

Application for Predoctoral Fellowships may be made only through the chairmen of the respective departments of art history in which the candidates are enrolled.



FACILITIES

The Center's office, lounge, seminar room, and individual studies are located in the East Building of the National Gallery. These facilities are always available, as is the library of over 80,000 volumes. The Gallery's collections, photographic archives, and support services are available during regular business hours. Members of the Center also have access to other libraries and collections in the Washington area, including the Library of Congress, the Folger Library, Dumbarton Oaks, and the various museums of the Smithsonian Institution. Lunch is served in the National Gallery refectory Monday through Friday.

PROGRAM OF MEETINGS

Opportunity for formal and casual exchange among the members is provided through seminars, colloquia, lectures, and symposia, as well as the Center's weekly lunch and tea. Art historians and other scholars in the Washington area are invited to these meetings.

Senior members are invited to discuss their research at a colloquium. Pre-doctoral Fellows present informal shop talks based on their dissertation research in progress.

Members of the Center are encouraged to give papers at meetings of professional societies. Limited travel funds may be available for research purposes and for presenting a paper at a professional meeting.



PUBLICATION PROGRAM

The Center will publish annual *Research Reports* containing preliminary reports of research done by members of the Center and reports of research sponsored by other institutions. Proceedings of symposia and conferences sponsored by the Center will also be gathered and published. Papers delivered at the Center's November 1980 symposium on "Art and Architecture in the Late Fourth Century and Hellenistic Period in Macedonia and the Rest of Greece" are now being prepared for publication.

ADVISORY BOARD AND SELECTION COMMITTEE

An Advisory Board of seven art historians (six members from the United States and one from abroad) meets annually to consider the policy and program of the Center. A Selection Committee is drawn from the Advisory Board to review applications for all Senior Fellowships and for Associate status. The Committee forwards recommendations for appointment to the Board of Trustees of the National Gallery. A separate Selection Committee with members drawn from the Advisory Board and the National Gallery staff reviews application for Predoctoral Fellowships.

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

BOARD OF ADVISORS

Jean S. Boggs, Philadelphia Museum of Art
Marvin Eisenberg, University of Michigan
Oleg Grabar, Harvard University
George Heard Hamilton, Sterling and Francine Clark Art Institute
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William Loeke, Dumbarton Oaks, Washington, D.C.

STAFF

Henry A. Millon, *Dean*
Marianna S. Simpson, *Assistant Dean*
Alison Luchs, *Research Assistant*

MEMBERS

Kress Professors

Jean V. Bony, spring term 1982
University of California, Berkeley

Frank E. Brown, fall term 1981
Yale University and American Academy in Rome

Leopold D. Ettlinger, 1980-1981
University of California, Berkeley

The Andrew W. Mellon Lecturers in the Fine Arts

Leo Steinberg, 1982
University of Pennsylvania

John Harris, 1981
The Royal Institute of British Architects

Senior Fellows

1981-1982

Christiane Andersson, Columbia University
Irene A. Bierman, University of Washington, Seattle
Yasushi Egami, Tokyo National Research Institute of Cultural Properties
Molly A. Faries, Indiana University
Alan Gowans, University of Victoria, British Columbia
Donald Preziosi, S.U.N.Y., Binghamton
Claire R. Sherman, Washington, D.C.
Barbara Stafford, University of Chicago

1980-1981

Dora P. Crouch, Rensselaer Polytechnic Institute
Sandra Hindman, Johns Hopkins University
Rosalind Krauss, Hunter College and the Graduate Center, C.U.N.Y.
Keith P. F. Moxey, University of Virginia

Visiting Senior Fellows

1981

James A. Fasanelli, University of Maryland, Baltimore County
Madeleine Fidell Beaufort, The American College, Paris
Elise L. Goodman, University of Cincinnati
Jonathan Lane, Wayne, Pennsylvania

Inabelle Levin, American University
Meredith Parsons Lillich, Syracuse University
Joseph Rykwert, Cambridge University
Charlotte Virginia Stokes, Oakland University, Rochester, Michigan

1980

Peter W. Guenther, University of Houston
Caroline Karpinski, Washington, D.C.
Marcel Roethlisberger, University of Geneva

National Gallery of Art Curatorial Fellows

1981-1982

Virginia Tuttle, Education Office

Associates

1981-1982

Peter Brunette, George Mason University

1980-1981

William Homer, University of Delaware

Fellows

1981-1982

Susan J. Barnes [Institute of Fine Arts, New York University]

David E. Finley Fellow, 1981-1984

Anita Joplin [University of California, Berkeley]

Robert H. and Clarice Smith Fellow, 1981-1983

Franklin Kelly [University of Delaware]

Samuel H. Kress Fellow, 1981-1983

Brian Lukacher [University of Delaware]

Chester Dale Fellow, 1981-1982

Patricia Mainardi [City University of New York]

Chester Dale Fellow, 1981-1982

Andrea L. Matthies [S.U.N.Y., Binghamton]

Chester Dale Fellow, 1981-1982

Martha Pollak [Massachusetts Institute of Technology]

Chester Dale Fellow, 1981-1982

Fronia E. Wissman [Yale University]

Samuel H. Kress Fellow, 1981-1983



MEETINGS

Symposia and Seminars

1980-1981

Art and Architecture in the Late Fourth Century and Hellenistic Period in Macedonia and the Rest of Greece

Questions of Method in 20th-Century Studies

Raphael's Transfiguration

Methodologies of Illustrated Manuscript Studies

Renaissance of Islam: Art of the Mamluks (cosponsored with the Freer Gallery of Art)

Lectures

1980-1981

Leopold D. Ettlinger

The Image of Napoleon: Hero or Villain

Konrad Oberhuber, Harvard University

Poussin's Early Landscapes

Colloquia

1980-1981

Dora P. Crouch

The Hellenistic Water System of Morgantina, Sicily: Some Problems

Leopold D. Ettlinger

Politics and Religion in the Medici Chapel

Sandra Hindman

The Political Role of Illumination at the Court of Charles VI: Manuscripts of Christine de Pizan

William Homer

Alfred Stieglitz's Photographs at the National Gallery of Art: An Undiscovered Resource

Rosalind Krauss

The Photographic Conditions of Surrealism

Henry A. Millon

Observations on the Date and Purpose of the Codex Disegni de le ruine di Roma . . . Attributed to Etienne Dupérac, and Its Drawing of St. Peter's

Keith P. F. Moxey

The Function of Peasant Imagery in the Late Middle Ages: Festive Peasants as Instruments of Repressive Humor

Charles Parkhurst, National Gallery of Art

Breakthrough in Medieval Color Mathematics: A Case Study

Marcel Roethlisberger

The Artistic Heritage of Claude Lorrain

Marianna S. Simpson

The Production and Patronage of a 16th-Century Iranian Manuscript

Shop Talks

1980-1981

J. A. Chewning [Massachusetts Institute of Technology]

The Teaching of Architectural Design at M.I.T., 1868-1881

Edward Kaufman [Yale University]

E. B. Lamb and the Gothic Revival in England

Charles Licka [University of Washington, Seattle]

Science and Imagination in the Art of Joseph Cornell

David Steel [Bryn Mawr College]

The Frescoes of Lodovico Carracci and His Academy at San Michele in Bosco: Some Iconographic and Stylistic Considerations

Washington Area Art Historians Meetings

1980-1981

Lecture and discussion on approaches to the study of sixteenth-century Mexican manuscript painting:

Elizabeth H. Boone, Dumbarton Oaks

Presentation and panel discussion on the state of current scholarship in late fourth-century Macedonian and Greek art and architecture:

Malcolm Bell, University of Virginia	(architecture)
Diana Buitron, Walters Art Gallery	(pottery)
Andrew Oliver, Jr., Textile Museum	(metalwork)
Elizabeth Pemberton, University of Maryland	(sculpture)

Lecture and discussion on the photograph around the turn of the century as artifact and document:

Alan Fern, Library of Congress

Film screening and critique of "Palladio the Architect and His Influence in America:"

James S. Ackerman, Harvard University
Douglas Lewis, National Gallery of Art
John Harris, The Royal Institute of British Architects

National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Washington, D.C. 20565
Telephone: (202) 737-4215

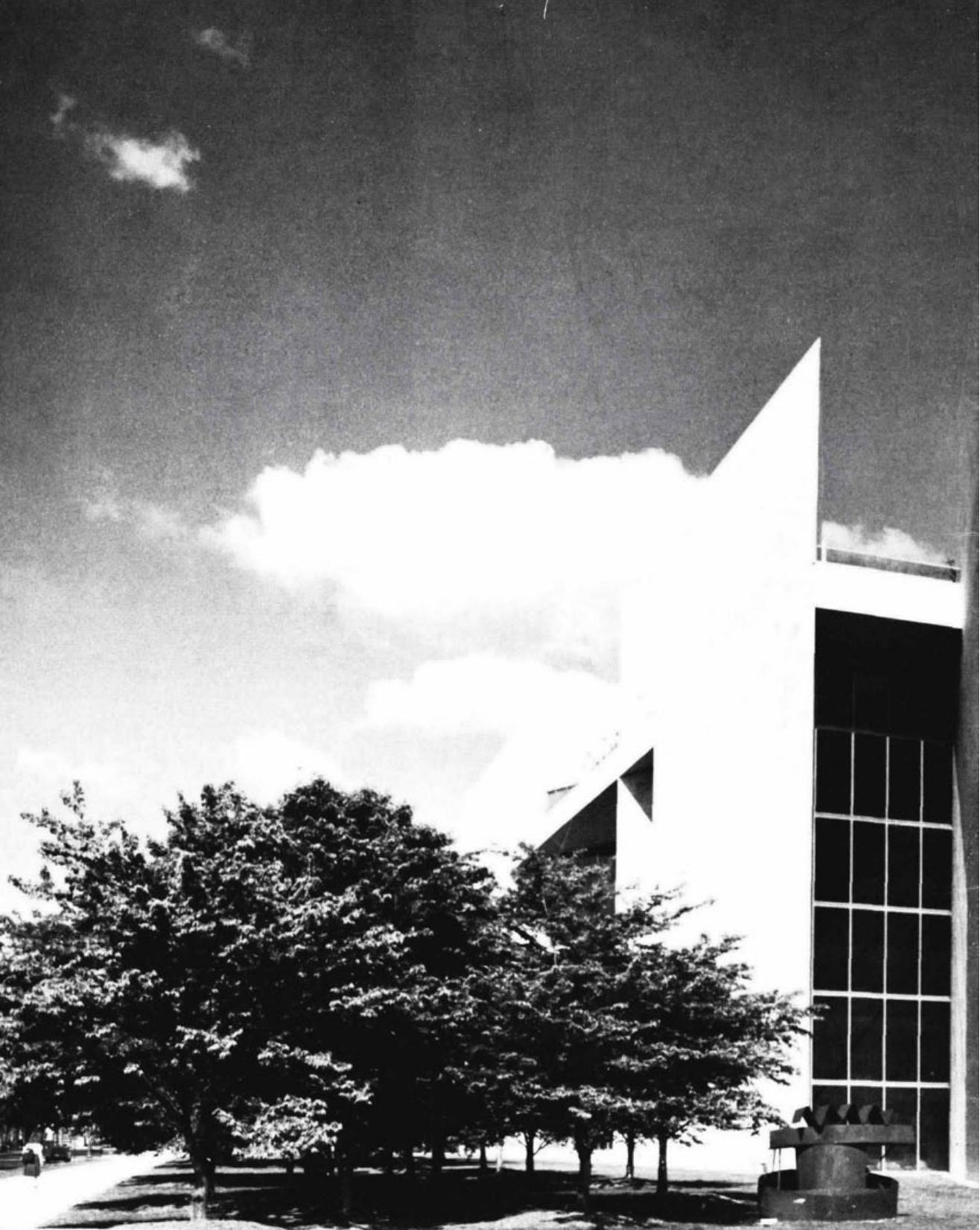
frontispiece:

Honoré Daumier, *A travers les ateliers*

Le Boulevard, 20 April 1862

National Gallery of Art, Rosenwald Collection, B-20, 987

Photographs by James Pipkin



National Gallery of Art

CENTER FOR ADVANCED STUDY
IN THE VISUAL ARTS

Research Reports
History of Art
1980-1981

Washington, D.C. 1981

FOREWORD

THE CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS was founded in 1979, as part of the National Gallery of Art, to promote studies in the history, theory, and criticism of art, architecture, and urban form from prehistoric times to the present. Each year a community of scholars is assembled, consisting of a Kress Professor, Senior Fellows, Visiting Senior Fellows, a National Gallery of Art Curatorial Fellow, Associates, and Pre-doctoral Fellows. Members of the Center may hold appointments for periods ranging from two months to two years. Initial appointments were made in the spring of 1980; to date thirty-seven pre and postdoctoral awards have been made to scholars working on subjects as diverse as Hellenistic water systems and Max Ernst.

The Center periodically gathers art historians and other scholars in the Washington area for lectures and colloquia. Scholars from the United States and abroad are invited to participate in symposia, seminars, and conferences.

The publication program of the Center includes an annual *Research Reports. History of Art*, issued for those interested in sponsored research in the field. The annual is scheduled for publication at the beginning of each academic year. In addition to summaries of the research conducted by members of the Center during the preceding academic year, it will list research proposals that have received awards from granting institutions for the following academic year.

The inaugural volume contains, in the first section, reports by members of the Center who were in residence during the summer of 1980 and for the academic year 1980-1981. The second section lists fellowships awarded for advanced research in the history of art by thirteen institutions in the United States for the academic years 1980-1981 and 1981-1982. The institutions represented in this first issue are the American Academy in Rome, the American Council of Learned Societies, the Center for Advanced Study in the Visual Arts, the Gladys Krieble Delmas Foundation, Dumbarton Oaks, the J. Paul Getty Museum, the John Simon Guggenheim Memorial Foundation, the Institute for Advanced Study in Princeton, the Metropolitan Museum of Art, the National Endowment for the Arts, the National Endowment for the Humanities, the National Gallery of Art, and the Smithsonian Institution. The listing of research awards is arranged according to geographical area, period, field, and theme. Projects are multiply listed when they cross usual historical or geographical boundaries or treat a diachronic theme. The third section contains an alphabetical index of grantees.

A similar listing will be compiled and published annually. It will be expanded to include research projects sponsored by other institutions in the United States and abroad. The Center is also interested in including summary reports of the results of sponsored research. Through an annual publication of the advanced research underway in art history and related disciplines, the Center expects to provide a continuing current record of research in the field.

Henry A. Millon, *Dean*

RESEARCH REPORTS

During the period June 1980 to May 1981 a Kress Professor, four Senior Fellows, four Visiting Senior Fellows and one Associate were in residence at the Center for Advanced Study in the Visual Arts. The following reports summarize the work they accomplished.

The Water System of Morgantina, Sicily

The water supply and drainage of the Hellenistic city of Morgantina, Sicily, was the topic of my research and writing during 1980-1981, as well as of an oral presentation now under revision for publication. Background research on this project began in 1970. Ultimately, it will contribute to both the final publications on the site of Morgantina and my broader survey of Greek provisions for water supply and drainage.

My findings about the water system at Morgantina may be divided into two basic categories: first, the definition of the type and use of water system elements; second, the development of an understanding of how these elements worked together as a system.

The water system elements found at Morgantina are listed below, with a specific example of each kind:

- a. *Springs*. There is one outside the postern gate, below the House of the Official.
- b. *Wells*. The deepest well discovered to date is 45 meters (without reaching the bottom) and is located in Cittadella.
- c. *Cisterns*. Houses sometimes had more than one cistern, such as the House of the Double Cistern. These stored rain collected from the roofs. They were cut in stone or sand and lined with waterproof cement.
- d. *Fountains*. Public areas had fountains such as those south of the Agora Sanctuary.
- e. *Bathrooms*. Bathrooms were a common feature of the houses at Morgantina and were usually located next to the kitchen. Such a location was convenient for shared access to water and for water heating.
- f. *Public Latrines*. At least one quasi-public latrine is known, located in the Prytanaeion. It was flushed into and emptied by the drain behind the East Stoa.
- g. *Pipes and Channels*. A great variety of pipes and channels seems to correspond to periods of rebuilding in the city. Round and gutter-shaped terra-cotta pipes, stone channels, and double pipes are known, and wooden pipes are to be inferred from those found in other sites. Roof tiles and stone slabs were often reused as drains. The different diameters of the pipes may correspond to different uses, such as water supply (small) and drainage (large).
- h. *Drain Openings*. These were frequently left in walls, both in buildings such as the Granary and in the city ramparts. The openings prevented the build-up of deposits behind the wall.
- i. *Tanks*. Rectangular water basins open to the sky are known, such as the one in the North Demeter Sanctuary.
- j. *Settling Basins*. Such basins are found set into courtyard floors and fed by two or three gutters or pipes. One is located in the South Demeter Sanctuary.

How did these elements work together as a system? The basic principle of

water supply at Morgantina seems to have been the utilization of as many different kinds of sources as possible. Permanent and intermittent springs, cisterns in sand and in rock, wells, and pipelines from perhaps as far away as two kilometers all contributed to the water supply of the town. Furthermore, each element reinforced the other so that failure of one had a less drastic effect on the residents.

Solutions to the problems of water supply and drainage at Morgantina were modest, adapted to the local situation, effective, and presumably inexpensive because of their scale. For water supply and drainage there was population enough to justify communal activity and technology advanced enough to solve problems caused by population density. My examination of the available evidence points to a mixed solution with both private and communal activity. It would seem that greater opportunity existed for individual solutions to problems of supply, whereas drainage required more communal action. We can distinguish, for instance, the private efforts that left incomplete cisterns on Citadella and the communal efforts that moved the great stones to build the fifth-century drain under the North Stoa. In addition, the supply and drainage systems at Morgantina would have been developed out of a continuous tradition of classical hydraulics as adapted to the particular problems of this site.

The Greek settlers of Morgantina and their building technicians made careful observations of the site and considered it in light of their accumulated knowledge of water. They realized that limestone, especially if combined with impervious clay, was a good source of water as well as of stone. They also knew that water travels along the seam between the limestone and the clay, and that the water may be tapped there either by digging down to it or by following the seam until the water surfaces. The presence of certain plants, such as rosemary, was understood to signify that water had collected under that area.

As for the disposal of waste water at Morgantina, "grey water," such as that from baths, might very well have been used to water plants or wash floors. Sewage was led outside the walled area by drains. Today at Aidone the sewage is spread out on what are called sanitary fields. I suspect that the steep slopes of the Serra Orlando ridge were put to this same use in antiquity for the sewage that must have flowed through the drain pipes and channels. Heavier materials were probably carted out to the fields. I am inclined to think that the slopes of the ridge, especially the somewhat gentler south slope, were sprayed with sewage. The constant sunshine would have quickly killed the anaerobic bacteria, thereby sterilizing the material and eliminating odor. It is easy to imagine that this rich fertilizer produced a steady crop of trees on these slopes, renewed the fuel supply and the supply of building materials, and stabilized the slopes against erosion.

The Greek builders were extremely sophisticated in their choice and development of the site of Morgantina. Its steep slopes made it easily defensible. A series of plateaus along the ridge were readily adapted for house lots. There was ample water supply and good drainage, as well as easy access to good farm and timber land. Finally, the views from the site are superbly beautiful. If my hypothesis about sewage disposal is verified, we would have in the multifaceted but simple system of Morgantina an ecologically sound approach to the recurrent human problems of water supply and

drainage with sophistication of plumbing on a par with an elegance of urban design.

Finally, the history of the excavations of Morgantina reveals the evolution and increasing sophistication of the discipline of archaeology. Today, experts from other disciplines, including urban history, engineering, and architecture, are invited to contribute their perspectives to the analysis of a site and the questions they ask and answer are increasingly penetrating and comprehensive — leading to useful new insights into the history of settlement in the Mediterranean region.

Rensselaer Polytechnic Institute
Senior Fellow, Center for Advanced Study
in the Visual Arts, 1980-1981

Themes in Nineteenth-Century Painting and Raphael

Most of my time at the National Gallery was spent on a book entitled *Themes in Nineteenth-Century Painting*, for which the bulk of the research had been accomplished before I came to Washington. This book discusses various aspects of nineteenth-century painting including the self-definition of the artist, landscape painting, history painting, new subjects such as the industrial landscape, the social conscience of the artist, the art of withdrawal, and art as a surrogate for religion. Its aim is to show the topics of interest to nineteenth-century painters, patrons, and critics and to set nineteenth-century painting in the context of contemporary social and intellectual history.

During the year I made revisions to the first chapter of this book on the portrait of the artist as artist. I also rewrote most of the chapter on landscape, discussing the changes it underwent from the symbolic landscape of the first half of the century to the factual landscape of the second. In addition I wrote a chapter dealing with the decline of traditional history painting, the introduction of contemporary history into the artistic repertoire, and the growth of the social conscience of the nineteenth-century artist as expressed in his concern with issues of contemporary politics.

I also spent part of 1980-1981 planning and researching a monograph on Raphael to be coauthored by my wife Helen Ettlinger. This work will treat the artist and his oeuvre within the context of the political, social, cultural, and religious history of his time. Hence it will try to make a contribution to history *in art* rather than to history *of art*. While Raphael's stylistic evolution and the characteristic formal features of his paintings will, of course, be considered, they will not be the principal concern, since these matters have been treated abundantly in previous literature. However, so far there has not been a book discussing Raphael's art in the light of the aims, aspirations, or taste of his patrons, or showing him in relationship to the Florentine or Roman circles in which he moved. The rise of the somewhat provincial pupil of Perugino to become a dominant painter in the Rome of the High Renaissance is astounding enough, but even more remarkable is the rise of the maker of traditional religious pictures for Umbrian churches to the ranks of the leading intelligentsia in early sixteenth-century Rome.

The problems of Raphael's form will not be the core of this book, nor will a new investigation of the iconography of his panels and frescoes be given special emphasis. Form and iconography will be studied rather as illuminating Raphael's response to the challenge brought by each commission. Attention will be paid to the demands made on the painter by his patrons and the problems set by the program given to him.

The book will begin with the emergence of the young artist from his native Umbria and show how he gradually freed himself from the impact of his teachers' manner. In addition, the first chapter will investigate the nature of the commissions Raphael received at this time and the type of patron who turned to him. These problems will be set against the background of artistic

life in Italy at the turn of the fifteenth to the sixteenth century. A close look at the social position of the artist will demonstrate that Raphael still fitted into the mainstream of artistic activities at this time and that there was nothing remarkable in his position.

Two problems emerge after Raphael's arrival in Florence. First there is the problem of his patrons. Some still required the more conservative taste of Umbria, but new ones from Florentine society were markedly different. Second, there is the impact of late quattrocento Florentine art and artists, which profoundly changed the young master's ideas about art. These two problems are closely related, since Raphael's new clients were admirers of the latest developments by Leonardo, Michelangelo, and Fra Bartolomeo. If Raphael reflected the influence of these masters, it was not only because he was still impressionable and learning from all available quarters, but perhaps even more because this up-to-date art was exactly what his sophisticated patrons wanted. In short, the emergence of Raphael's new style in Florence will be considered less as a problem of formal evolution than as a sensitive and creative response to the expectations of his new clients.

The book will discuss Raphael's work in Rome in three sections. The first will deal with the commissions received from the popes and the Curia. To begin with, the Stanze will give us not only examples of the development of Raphael's monumental fresco style, but will also be examined as to their function within the Vatican Palace and the role of the images within that function. The intellectual circles of the Vatican will be scrutinized to determine their impact on the choice of subject matter and iconography, not only of these rooms (including the Sala di Costantino, finished only after Raphael's death), but also of the tapestries for the Sistine Chapel. A further dimension will be added by exploring Raphael's commissions for religious paintings for both church and secular patrons. The development from the relatively straightforward madonnas to the highly emotional *Lo Spasimo* and *Transfiguration* will be examined both as the growth of the artist and as a reflection of the changing tastes and demands of his patrons as the High Renaissance blossomed in Rome.

The second fundamental issue of Roman patronage is the role of Agostino Chigi, who employed Raphael both for secular and church work. For the purpose of this study the question of who executed the wall and ceiling paintings in the Chigi villa by the Tiber is of less concern than the function of this villa and its decoration within the social and intellectual life of this city. At the same time Chigi's role as Raphael's patron in other important commissions, notably the funerary chapel in S. Maria del Popolo, will be discussed. Throughout, the emphasis will be on Raphael's relationship with Chigi and his circle. It must be asked, for example, with whom Raphael was in touch both in choosing subject matter and designing the loggia of the villa, as well as the complex program for Agostino's burial chapel.

The third problem of Raphael's activities in Rome concerns the use of classical antiquity. Today it seems of less interest what models he used or which antiques he copied, since these issues have been frequently investigated. It is more to the point to ask about the role of classical models in view of Raphael's attempts to create a truly "Roman" art. In this connection his role in recording the surviving monuments in the city — the famous report attributed to him — is of particular significance. It will be considered in some

detail and set in a wider framework—reaching back into the quattrocento—of studying and preserving the remains of ancient Rome so that they may serve as models in building the new Rome, the papal capital.

An analysis of Raphael's two papal portraits will form an epilogue to this discussion since these works can serve to summarize the painter's debt to the political, social, and religious world in which he moved and worked in Rome. The last chapter of the book will include a discussion of why Raphael was considered so great that he was constantly appointed to everything and considered competent to take over St. Peter's although he had absolutely no training as an architect. St. Peter's will be the final focus as it is the seat of the Church, the immediate impetus for the Reformation, and the center of papal hopes.

University of California, Berkeley
Kress Professor, Center for Advanced Study
in the Visual Arts, 1980-1981

The Second Period of German Expressionism

German expressionism is recognized as a style which began in two stages: the founding of the artist-group *Die Brücke* in 1905 in Dresden (Kirchner, Heckel, Schmidt-Rottluff, Bleyl; later Amiet, Nolde, Pechstein, Gallen-Kallela, Zyl, Nolke, van Dongen, O. Mueller), and the formation of *Der Blaue Reiter* in 1911 in Munich (Kandinsky, Marc, Macke, Münter; with Bloch, E. Epstein, the brothers Burljuk, Campendonk, Niestlé, Schoenberg; later Klee, Kubin, Jawlensky, Werefkin). The earliest group disintegrated soon after its members moved to Berlin, and officially disbanded in 1913. The Munich group came to an end with the beginning of the First World War. Those histories of expressionism which cover the period after 1914 usually follow the careers of the individual artists who belonged to the two groups.

During the latter part of the war, beginning around 1916, a younger group of artists adopted the expressionist style, but for different reasons than the earlier groups had ever considered. This younger generation wanted their art to be didactic and to advocate social and political reforms and even revolutionary goals. They envisioned an art which would change its viewers, both individuals and society as a whole. Stirred by the mass slaughter of the war, by growing hunger and poverty, and by dismay over governments acting without concern for the populace, a large number of younger artists used the stylistic accomplishments of the founders of German expressionism for their "new art."

The most visible manifestation of this different form of expressionism appeared immediately after the German revolution of 1918 and was especially powerful in the newly founded *Novembergruppe* (and the even more political *Arbeitsrat für Kunst*) in Berlin. This "association of radical visual artists" which understood itself as a group of "revolutionaries of the spirit" inspired artists in many communities all over Germany to establish similar groups. All of them published manifestos which proclaimed the new role for the arts and which found a rather wide acceptance in a public which had reacted primarily negatively to the prewar exhibits and publications of the earlier expressionists. Since this new art was not limited to painting and sculpture but had its parallels in poetry and prose, in theater and film, dance and music, this second wave of expressionism was, in essence, a movement involving a large part of the artistic community in Germany. It was this movement with its many different groups, large number of members, new journals and magazines, portfolio of publications, radical performances and demonstrations which formed the subject of my research. Although this research is still in progress, a few tentative conclusions can be drawn. The second wave of expressionism encompassed all art forms and was based on the accomplishments of prewar founders. The movement was able to gain a wide public acceptance for expressionism in general through the strength of its conviction in the didactic powers of the arts. The movement ended when economic conditions in Germany changed abruptly due to inflation. Around 1925 the younger generation lost its revolutionary spirit and its hope to

change society through the arts, and many artists began to change their style as they saw public acceptance diminish. The suppression of expressionism during the Nazi era was thus actually a post-facto action.

My continuing research should make the completion of a manuscript possible within another year.

University of Texas, Houston
Visiting Senior Fellow, Center for Advanced Study
in the Visual Arts, 1980

Art and Politics in Christine de Pizan's Epistre d'Othéa

During my year at the Center for Advanced Study in the Visual Arts, I completed a draft of a monograph entitled "Art and Politics at the Court of Charles VI: Christine de Pizan's *Epistre d'Othéa*." Written in about 1400, the *Epistre*—hitherto unstudied for its political content—now fits into a group of political allegories produced at the French court of the mad king, Charles VI (1380-1422). My study focuses on three densely illuminated manuscripts of the *Epistre* located in Paris and London (Bibliothèque Nationale, Mss. fr. 606 and 848; British Library, Harley Ms. 4431). Two of these manuscripts are autographs, while the third includes autograph corrections. All three bear dedications to Duke Louis of Orléans, brother of King Charles VI. Louis himself may have owned one of the manuscripts (Ms. fr. 848); the second was apparently owned by the Duke of Berry (Ms. fr. 606); and the third was executed for the Queen, Isabeau de Bavière (Harley Ms. 4431).

Because the circumstances surrounding the execution and ownership of these manuscripts, as outlined in chapter one, are unusually well documented, I have been able to examine more fully than is often possible the interplay between author, manuscript, and audience. After executing a sparsely illustrated first version of the *Epistre*, Christine planned and completed a second, quite different edition that contained one hundred instead of six pictures. Christine also changed the physical layout of the pages in this second edition to ensure greater interaction between the visual and verbal sections of the book. Two copies of the second edition are extant; they date between 1407 and 1415.

By examining, in my second chapter, previously unnoticed textual sources for the *Epistre*, I can show that the content of the *Epistre*—normally considered a treatise on morality for young squires—is closely allied with Mirror of Princes literature and with political allegories. Christine's use of the four cardinal virtues as a preface to her text is also a common feature of royal virtues *summae*, and her framework—an *epistre* or letter—adapted a common literary strategy employed by other political allegorists at court. The pictures, however, carry the weight of the political message, which is carefully introduced by the initial two miniatures: Christine's presentation of the book to Louis of Orléans and Othéa's presentation of her letter to Hector. Christine has developed an allegory centered on the figure of Louis of Orléans, the dedicatee. Through composition, heraldry, and costume, the first two pictures urge the fictional Hector (thinly disguised as Louis of Orléans) to practice political moderation based on wisdom and knowledge, of which Othéa (thinly disguised as Christine) is the goddess.

Chapter three examines the development of the allegory, focused on good government and the wisdom of women, in the full pictorial cycles of Ms. fr. 606 and Harley Ms. 4431. Hector is repeatedly exhorted to shun the examples of bad kings of antiquity and to cultivate the virtues of those who practiced good government. More than two-thirds of his models of good government are women who, like Cassandra, Diana, Io, Minerva, and Andromache, teach wisdom. Because Hector ignored the advice of his wife

Andromache, who foresaw his demise and the defeat of Troy, he rode into battle and was killed, and Troy ultimately fell. From this chapter of the text on, the narrative accelerates, the pronouns become more personalized, the verb tenses more directive, and the miniatures more highly charged. Doom is imminent for France as well as Troy. It is hardly a coincidence that France was founded, according to legend, by Francio, a son of Hector through whom French royalty traced its lineage back to the Trojan kings.

Interestingly, both manuscripts of the second edition were executed after the death of Louis, murdered in 1407 by the Duke of Burgundy. The events leading up to the murder and the ensuing ramifications, including civil war, substantially contributed to the chaos that characterized the reign of Charles VI. I believe that the second edition of the *Epistre* was commemorative. Yet, at the same time that these manuscripts were monuments to the dead duke, they impelled those still in power—the Duke of Berry, the queen, and the dauphin, for instance—to the practice of wise politics on which the future welfare of the French kingdom depended.

The examination of the *Epistre* suggests a procedure for the assessment of other political allegories at the court of Charles VI, the topic of my fourth chapter. Manuscripts by Christine, Philip of Mézières, and Honoré Bouvet all developed political programs comprehensible partly through their pictures. Philip of Mézières instructed Charles VI on kingship in the *Songe du vieil pèlerin* and proposed peace between England and France for the purpose of a crusade in *L'Epistre au roi richart*. In *L'Apparition Maistre Jehan de Meun*, Honoré attempted to vindicate the Duchesse of Orléans of alleged complicity in poisoning the king, while in *L'Arbre des batailles* he argued for international peace—a conclusion to the papal schism, to ducal rivalry, to Anglo-French conflicts. In their allegories, conveyed through single symbolic images and programmatic cycles, these authors were confirmed nonpartisans who envisioned a universal good and who wove the myths and legends of French kingship into the fabric of a better state. For Christine, Philip, and Honoré, the ideal government that they imagined was not a faraway utopia with a fictional ruler: it was contemporary France under Charles VI.

My analysis of Christine's textual and pictorial allegories contributes to a reassessment of her position at the court of Charles VI. A reconsideration of her own politics secures her placement within a group of royal chancellors and ecclesiastics who held views similar to her own and who constituted a "royalist party" at court. A juxtaposition of her work with that of the rhetoricians, the literary group with which she was most closely linked, refines the relative relationship between Christine, the rhetoricians, and other groups at court, such as the chancellors and ecclesiastics. A comparison of her manuscripts with contemporary works that also exploited pictorial imagery for political ends distinguishes several specific groups of manuscripts prescribing different political viewpoints. Finally, a review of the visual forms of pageantry and spectacle during the reign of Charles VI suggests that the broadest context for Christine's illuminated allegories was her own vivid, daily experience at court. Her manuscripts assimilated pictorial forms from this living allegory which contributed significantly to the formulation and expression of a Valois ideology of kingship. The messages which are veiled in the texts of Christine's manuscripts clearly materialize only in the miniatures, perhaps because, in the words of the author of

a contemporary play, called *L'Estoire de Griseldis*, "the heart of man" is moved more "by seeing than by reading."

The Johns Hopkins University
Senior Fellow, Center for Advanced Study
in the Visual Arts, 1980-1981

Alfred Stieglitz and the Photo-Secession

In 1902 the American photographer Alfred Stieglitz (1864-1946) founded the Photo-Secession, a society that attracted the most prominent pictorial photographers of the period, including Edward Steichen, Alvin Langdon Coburn, Gertrude Käsebier, Clarence White, Frank Eugene, and others. Under Stieglitz's leadership, the Photo-Secession mounted exhibitions for these photographers, publicized their work, and gave them a place to meet. Beside such tangible forms of assistance, the Photo-Secession offered spiritual and moral support to those who were struggling to prove that photography, in its highest form, was a fine art.

Although historians of art and photography have long recognized the importance of the Photo-Secession, there has never been a full-length book on the movement. (Robert Doty's *Photo-Secession: Photography as a Fine Art* [1960] was a pioneering but relatively short monograph that introduced the subject twenty-one years ago.) My aim, therefore, has been to write a comprehensive history of the Photo-Secession covering the contributions and interactions of its major figures (such as Stieglitz and Steichen) as well as its minor members. I have dealt with the aesthetic principles and policies promulgated by the group, as represented by the members' photographic works and contemporary critical writings by and about them. I have also explored the role of the Photo-Secession in spreading the message of pictorialism both in the United States and abroad, viewing the movement within the broader context of other pictorial groups here and in Europe.

It is difficult to separate the entity called the Photo-Secession from Stieglitz, because in many respects it was synonymous with and identical to him. Therefore, in order to understand the Photo-Secession and its roots in Stieglitz's creative thought, his work (particularly the earlier phase) must be studied in depth. The chief center for such a study is the National Gallery of Art, which houses some sixteen hundred photographic images by Stieglitz, known as the "key set." This is the largest and most comprehensive collection of his work in existence.

Oddly enough, very few scholars seem to have studied the entire collection with any degree of thoroughness; and even those who have written on Stieglitz, with a few exceptions, seem to have little knowledge of the "key set." Consequently, Stieglitz is known imperfectly from a limited number of reproductions in several monographs, articles, and catalogues. These publications have shown Stieglitz's "best" work and not in any great quantity, considering the large number of photographs that he executed. One of the purposes of my study, therefore, was to show how the "key set" reveals an unexpected and unrecognized richness and scope in the artist's creativity.

The numerous examples of Stieglitz's photographic efforts before 1890 are particularly revealing. Many of these prints resemble the sentimental, storytelling genre paintings then popular in academic exhibitions throughout Europe. However, Stieglitz's innate talent soon enabled him to achieve more generalized pictorial effects through the broad massing of light and shade. Although there may be echoes of painting, Stieglitz tried in his early

work to return to his own experience of nature, rather than merely to imitate past styles.

Many of the most interesting photographs in the “key set” were taken during his summer trip to Europe in 1894, when he visited Holland, Germany, and Venice. Stylistically, these European works often show heavy reliance on Barbizon school methods. This can be seen in the general feeling of rural sentimentality and the picturesque posing of the subjects. In the Venetian works, however, Stieglitz veered away from the Barbizon look to produce a much more straightforward view of his subjects. His treatment of genre themes, in particular, clearly adumbrates his attitude toward this subject matter in the later photographs: the camera eye peers directly at the model without any kind of idealization or romantic haze, and the background forcefully articulates the model’s character.

Stieglitz’s great strength in these works of the nineties is his sensitivity to composition and tone. Part of his success was due to careful planning, correct exposure, and timing, but equally important was his extremely conscientious printing of his negatives. At that time he began to treat his prints as fine graphic objects and to handle their tonal quality almost in the manner of an aquatint.

The photographs Stieglitz executed in New York from the early nineties through the turn of the century show how he could use picturesque urban subject matter without succumbing to sentimentality. He shared with the painters of the so-called Ash-Can school—artists like Henri, Sloan, and Luks—a fondness for common, everyday city scenes, and, like them, he was more than an objective reporter; he responded sympathetically and sometimes rather romantically to the drama of city life, framing his message, as the painters did, in compelling pictorial terms. Yet images from the “key set” suggest that he anticipated, rather than followed, this group of painters.

Both Stieglitz and the Photo-Secession exerted enormous influence on individual photographers and on photographic exhibitions and societies. The earlier part of the “key set” illustrates how the Photo-Secession grew chiefly out of Stieglitz’s aesthetic credo. In addition, the prints reveal Stieglitz as a more varied and experimental photographer than heretofore realized. Above all, the superb pictorial qualities of these works, many of them little known to scholars and the public, show that Stieglitz was one of the greatest artists of his era.

University of Delaware
Associate, Center for Advanced Study
in the Visual Arts, 1980-1981

Italian Chiaroscuro Woodcuts, 1515-1650

At issue with each reproductive print is the nature of its fusion of designer's and printmaker's aesthetic. What is the image's painterly matrix? What is the printmaker's pictorial mode? And, to name the author of an *invenzione* is not sufficient; a search should resolve the verity of the *disegno*. For visual ease in transcribing the picture to a plate or block, the printmaker was certain to have a drawing before him. The period of my research into the chiaroscuro woodcut genre—the second decade of the cinque- to the mid-seicento—is circumscribed by one artist who repudiated the medium and by another who embraced it as a tool for imitating drawings. In the intervening period, the idiom was defined in consequence of printmakers' intuitive aesthetic biases, and of limitations imposed by the printing of line and plane in relief.

About 1517, Ugo da Carpi eschewed the chaotic linearity of Titian's drawings, and, armed with an Emilian classicism like Marcantonio Raimondi before him, adopted the model of Raphael. In a woodcut in theory, an unlimited number of blocks may be superimposed to effect the *chiaro* and *scuro*; in practice, four was the maximum feasible. Ugo, reducing to a few blocks a drawing's diversified lights and shadows, transformed the image into one of tonal homogeneity. When these tones were then charged with colors which departed from the model, a new genre, half graphic and half painterly was created.

It was to Bologna that the focus shifted after the Sack: Parmigianino's designs, reproduced as luminous vapors in his lifetime, were turned to bombast after his death. Niccolò Vicentino perpetrated these insensitivities to the painter's modulations by effecting liquid impasto more suggestive of Camillo Boccacino's Cremonese drawings and of Amico Aspertini's in Bologna. Was Schiavone, permuting Parmigianino's inventions in Venice, moved by Vicentino's prints to adopt a painterly style of drawing?

In Siena, early in the 1520s, Domenico Beccafumi initiated his thirty-year rumination in the chiaroscuro woodcut genre. His *Four Greybeards around a Tree* connects with Peruzzi through a chiaroscuro first cut by Ugo about 1517 *Envy Chased from the Temple of the Muses* (and recut slightly later for an effect of planar lights) and with Michelangelo who echoes even at the outset in Beccafumi's prints, as here, in a paraphrase of Moses from the *Julius* tomb. In this decade, Beccafumi, having as yet absorbed incompletely Leonardo's unification of the picture by darkened tones, still ordered his frescoes' tonalities by degrees of pigment saturation. His chiaroscuro woodcut of the *Woman Meditating in Moonlight* is a logical extension to the neutral, darkish gray of Ugo's print after Raphael, *Woman Reading by Torchlight*, which still depended on a silverpoint drawing for effect. In the last decade of his life, when powerful atmospheric darkness had overcome his art, his high level of resolution of pictorial problems in the *Sacrifice of Abraham*, in marble intarsia, is equalled by the correlatively elegant and embellished *Apostle* figures, four in chiaroscuro woodcut, and in drawings.

Marco Pino, who, in his youth, labored alongside Beccafumi on the

marble intarsie of the Siena Duomo, and assisted Perino del Vaga in 1546 on the cirage *Alexander* cycle at Castel Sant'Angelo in Rome, opened the chiaroscuro woodcut mode to visions nearly as pictorially complex as any created in his paintings. Whereas chiaroscuro woodcut had virtually terminated in Rome at the Sack, engraving in Marcantonio's powerful polished style prospered in the forties in a city dominated by Michelangelo's monumentality. In Mantua, Rome's spiritual sister, similar engravings flourished at the hands of Giorgio Ghisi and of Giulio Romano's pupil, G. B. Scultori. The executor of Marco Pino's chiaroscuro woodcut designs, Giovanni Gallo, who was perhaps an offspring of the Sienese family of artists by that name, might have acquired at either Rome or Mantua the metallic style which, in Naples in the 1560s, harmonized with Marco's so well. In the woodcuts as in the paintings, plastic, emotionally charged pietistic images such as *Pietà* simultaneously exist with precipitant, calligraphically ornamental representations like *Cain and Abel*. Remaining to be determined is the role of atmospheric darkness in an abundant painted oeuvre turned late to Counter-Reformation doctrine.

In Rome in the 1520s, chiaroscuro woodcut had taken root in a soil well-prepared by ubiquitous, antique-inspired wall decorations in grisaille or cirage whose underlying, organizing tone may have suggested a way of achieving tonal unity in the printed image, as well as by the new convention of Leonardo's sfumato darkness which had deep reverberations lasting into the seicento.

The last exponent of the genre in the sixteenth century, Andrea Andreani, turned away as cutter and publisher from the complex chiaroscurial problems that his contemporaries Ligozzi, Scolari, Francesco Vanni, and Casolani furnished, although Ugo's exalted solutions were available to him as a guide. In a generation younger than Marco Pino's, and as a Mantuan still drawn first to Rome, he preferred to the organizing power of light and dark, the clear, bland, and vacant visions of Raffaellino da Reggio which he reproduced in a naturalistically tempered *Entombment* and in a maniera *Nativity* of San Silvestro, Rome. Condensed relief was his forte, witness the bronze plaque in the base of Giovanni Bologna's *Rape of the Sabine*, inspiration of an ornamental chiaroscuro not unworthy of the original, although the free-standing group itself, celebrated for its innovative multiplicity of views, is neither fluent nor plastically convincing in Andreani's woodcuts of three different angles.

When, in the seicento, Bartolommeo Coriolano, in harmony with Guido Reni's classical ideal, imitated that painter's drawings, he affiliated the chiaroscuro technique with its vestigial Titianesque incidence. Although many sublime inventions had been recorded in the chiaroscuro woodcut medium, when assembled they but episodically reflect cinquecento pictorial currents, the frustrating lack of material for a comprehensive view being matched by the almost random selection of images reproduced.

Washington, D.C.

Visiting Senior Fellow, Center for Advanced Study
in the Visual Arts, 1980

Nineteenth-Century "Landscape" Photography and The Role of Photography within Surrealism

If we think of photography as merely an extension of the other arts — although an extension to which access to a higher degree of realism has been somehow granted—we will tend to treat its history in ways that follow from this assumption. That is, we will tend to view the development of photography in terms of patterns already worked out for the arts of painting, printmaking, and sculpture, and we will assimilate photography to modes of analysis that have prestructured the field of study in various ways, dividing it by genre, for example, or by stylistic category. Landscape is a pictorial genre that developed with particular intensity in the nineteenth century, and the tendency of most photographic historians has been to see nineteenth-century topographical and survey photography as a subgenre of "landscape."

The book on photography on which I have been working for several years —with greatest intensity during my nine months at the Center—is intended to address a question that goes against the grain of traditional analysis: is photography an essentially different mode of image-making from anything that went before it? If so, what are the consequences of this difference, particularly with regard to the historical developments that parallel the rise of photography and into which photography was inserted as both a passive and active agent?

The problem of "landscape" photography has been one of the topics of my research in 1980-1981, the other having been the role of photography within surrealism. In order to make the huge field of nineteenth-century "landscape" photography more manageable, I have focused on a single problem within this wide and various activity, namely photography made for the United States Geological and Geographical Surveys, particularly the 40th Parallel Survey led by Clarence King, for which the photographer was Timothy O'Sullivan.

The treatment of this material as continuous with painterly depictions of nature pervades the literature. Barbara Novak, Weston Naef, and Elisabeth Lindquist-Cock are three specialists who see western photography as an extension of those landscape sensibilities at work in American nineteenth-century painting, with transcendentalist fervor constantly conditioning the way nature is seen. Thus, the by-now standard argument about the King/O'Sullivan collaboration is that this visual material amounts to a proof-by-photography of creationism and the presence of God. King, it is argued, resisted both Lyell's geological uniformitarianism and Darwin's evolution. A catastrophist, King read the geological record of the Utah and Nevada landscape as a series of acts of creation in which all species were given their permanent shape by a divine creator. It is further argued that the great upheavals and escarpments, the dramatic basalt formations were all produced by nature and photographed by O'Sullivan as proof of King's catastrophist doctrine. With this mission to perform, the western photography of

O'Sullivan becomes continuous with the landscape vision of Bierstadt or Church.

Although there is some support for this argument, there is an equal amount of support for its opposite: King was a serious scientist, who made, for example, great efforts to publish as part of the findings of his survey Marsh's paleontological finds, which he knew full well provided one of the important "missing links" needed to give evidence to Darwin's theory. Furthermore, O'Sullivan's photographs function, in lithographic reproduction, as neutralized scientific testimony in the context of King's own volume of the report, *Systematic Geology*, and in this setting they are considerably banalized. The barrenness of water and sky, which gives them their stark grandeur (in our eyes) is effaced by the lithographer's crayon, which invents clouds and reflections and gives the whole a rather homey air. The transcendentalists' God does not inhabit the visual field of *Systematic Geology*.

In this confusion about the meaning and intention of these images of nature, we naturally turn to the testimony of the photographer himself. This testimony, which is extremely sparse, confines *his* account of his purpose to a hunt for "views."

With this word to characterize O'Sullivan's endeavor, we are suddenly confronted with the sociology of photographic consumption in the last half of the nineteenth century: a consumption exercised via stereoscopic views. For the vast majority of viewers, nineteenth-century photography was divided into two entirely distinct domains. One was portraiture, for which the single print was the standard vehicle; the other was landscape, which was conveyed stereoscopically and organized into collections, geographically. These views were, moreover, identified by the publishers and not by the individual "operators" who took the "view." Most importantly, the views were copyrighted in the name of the publisher. The American government published O'Sullivan's views stereoscopically and protected their copyright as vigorously as any other commercial company.

My research has led me to believe that it is in this area of the copyrighted "view" that one will find the key to the historical truth of nineteenth-century experience of a spatial "other" that was quite specifically handled through the apparatus of the stereoscope. A whole theater of singularity and repetition is invoked by the copyrighted view whose patent has already been violated by its very form, in which the identical image appears—dioptically—in duplicate. The simultaneous preservation and transgression of uniqueness is the aspect of view sensibility that the stereoscope slide institutionalizes (and the reproductive nature of photography itself instigates). The more I understand about this specific constellation of effects, the less compelling any assimilation of view sensibility with landscape painting appears.

The other essential ingredient of the institution of the "view" that has emerged is the geographically organized cabinet in which these images were filed and from which they could be extracted. The nature of this kind of collection and what it—collectively—came to represent is a feature by which the nineteenth-century surveys connect themselves to the major twentieth-century surveys, the FSA project for example.

The separateness of photography as a form of representation is central to the research I have done on the role of photography within surrealism.

Although always regarded as somewhat eccentric to the surrealist enterprise, photography can now be recognized as conceptually at its core. The whole notion of convulsive beauty, which is central to the surrealist aesthetic as propounded by André Breton, is unintelligible without a notion of photography as its general model. And once photography is admitted as the paradigmatic case of convulsive beauty, other problems involving surrealism begin to be resolved. These problems arise from the impossibility of understanding the range of surrealist objects as stylistically coherent, and the internal contradictions of Breton's theoretical pronouncements on the subjects, both of which have promoted the conceptual incoherence of almost all scholarly and critical discussions of surrealism. It is my thesis that any analysis of surrealist photography will redress this situation and provide the key to resolving those contradictions.

This work on the photographic nature of surrealism has generated an exhibition to be organized by Jane Livingston, associate director of the Corcoran Gallery of Art, and myself. The exhibition is planned for the Corcoran Gallery, the Metropolitan Museum of Art, and the Houston Museum of Fine Arts.

Hunter College and Graduate Center, City University of New York
Senior Fellow, Center for Advanced Study
in the Visual Arts, 1980-1981

The Pattern of Suburban Growth in the United States: Suburban Development in New York, Philadelphia, and Baltimore, 1850-1940

The research undertaken at the Center for Advanced Study in the spring of 1980 represented the last stage in a long investigation on suburban development in New York, Philadelphia, and Baltimore from the middle of the nineteenth century to the start of World War II. This work was performed in preparation for final revision of my book manuscript.

One of several different areas of continued investigation was the form of the central city in the period 1820-1900. In my text, I argue that from about 1850 suburban growth was fundamentally different from that of the central cities, since this growth was widely dispersed in the countryside, whereas the central cities consisted of masses of buildings extending out step-by-step from their central cores. To support this thesis, measurements of the depth of the zone of building in the outskirts of each of the central cities were made. It was found that this zone was typically only one-half mile to a mile wide, and sometimes only a few hundred yards deep. This remained true not only after the introduction of horse-drawn trams in the late 1850s and elevated steam lines in New York in the 1870s, but even up to 1900, ten years after the arrival of the electric trolley.

I concentrated a considerable amount of work on the suburbs themselves during the period of very early development, from 1850 to 1875. Early outlying communities included both industrial satellites and commuter suburbs. Two major industrial satellites, East New York in Brooklyn, and College Point in Queens, were added to the group of major industrial satellites identified for the New York area in this period. Detailed studies were also made of Germantown in Philadelphia and Hampton in the Baltimore region. For the commuter suburbs themselves, it was discovered that the horse-drawn tram was more important than previously supposed and that a number of major communities in all three metropolitan areas were heavily dependent on this system of transportation, rather than on steam railroads.

Research covering the entire ninety-year period of 1850 to 1940 focused on questions of subdivision design and lot layout. A reexamination of the origins of the familiar modern curvilinear subdivision layout, which after 1945 finally replaced the grid subdivision plan, revealed that, contrary to my earlier view, a sharp break in the history of the evolution of this plan occurred about 1900. In the first phase of development of the curvilinear plan, from 1850 to 1900, designs were to a large extent based on mid-nineteenth-century romantic landscape planning traditions. This type of plan was abandoned just before the turn of the century, in favor of more flexible and less stylized designs. For the period 1850-1900 I also discovered that Frederick Law Olmstead was much more involved in romantic subdivision planning on the East Coast than is generally recognized. However,

some of my findings concerning the extent of Olmstead's activity still require further investigation.

Suburban lot sizes, as opposed to the subdivision street plan, were also studied. In an earlier phase of this investigation I found that by 1870 widths in the typical grid subdivision lot were highly standardized and almost invariably measured fifty feet. Lot depth was 100 to 150 feet, so the area was one-seventh to one-fifth of an acre, while romantic projects for expensive houses had lots of one to five acres. Few of these romantic projects were executed, but from 1900 on a different and more successful type of subdivision intended for expensive houses appeared. I have found that, in these subdivisions, lots were typically 90 feet to 100 feet wide, with a depth of as much as 200 feet, creating one-half acre plots. However, in the New York suburbs lots for expensive houses were often surprisingly shallow, sometimes only 100 feet deep, so that the plots were virtually square, and less than one-quarter of an acre in area. The change in frontage width from 50 feet to 100 feet, which greatly changed the appearance of the upper middle class suburban street, clearly resulted from a change in architectural design in which the square late Victorian house gave way to the period house (either Colonial or Tudor), with its much wider front.

I carried this study of suburban lot sizes past 1940, into the period following World War II, and extended it to cities outside the East Coast. I found that for the period after 1945 the change in suburban lot size is much less significant than generally believed. Small houses were built on lots which were not much wider than those of the period before 1940—60 feet rather than 50 feet, while a great many medium-sized houses were built on lots of 70 feet and 80 feet in width and no deeper than before. Once again, this modest change in frontage dimension was made to accommodate architectural changes. Here the switch was to the familiar ranch and split-level house types with attached garages. Large lots remained the same size as before, generally about 100 feet wide and up to one-half acre in area. A study of suburban zoning ordinances, made as this pattern emerged, showed that, whatever its other consequences, the institution of suburban zoning had relatively little influence on lot sizes and building density in the East Coast suburbs in the period 1920-1970.

Wayne, Pennsylvania
Visiting Senior Fellow, Center for Advanced Study
in the Visual Arts, 1981

Peasant Imagery in German Graphics in the First Half of the Sixteenth Century

My main concern while at the Center was a study of peasant imagery in German graphics of the first half of the sixteenth century.

While the role of the peasant in medieval iconography is restricted to representations of the cycle of the months or the illustration of agricultural and political treatises, fifteenth-century engravers developed a range of themes in which various aspects of peasant life were portrayed. Dominant among these subjects are representations of peasants dancing or carousing.

The treatment of the peasant as a festive figure was considerably expanded during the first half of the sixteenth century by the introduction of the theme of the peasant festival, in which peasants are shown dancing, drinking, playing games, and fighting. The subject was a favorite of the Beham brothers, who were perhaps the most important of Albrecht Dürer's Nuremberg followers and who represented the subject repeatedly in the decade following the Peasants' War of 1525.

The purpose of my study was to understand the meaning of peasant festival iconography for the period in which it was produced. Did the peasant festival reflect the reality of sixteenth-century peasant life or did it comment upon it? If the latter was the case, then what was its editorial viewpoint? Were peasants flattered or deprecated in such scenes? Furthermore, what function did these images serve? For whom were they intended and what social attitudes were they meant to confirm?

A first step in seeking answers to these questions was an analysis of the iconography itself. This revealed that far from being independent observations of peasant life, the village festivals of the Beham brothers were highly conventional in that they repeated preestablished visual motifs. Once it was determined that the Beham prints were not records of everyday life, it was necessary to establish the meaning of the visual forms chosen for repetition. Of great assistance were woodcuts executed by both Barthel and Sebald Beham to illustrate verses by the poet Hans Sachs. Hans Sachs's verses characterize the peasant as gross, uncouth, foul-mouthed, and obscene. In fact, he betrays an attitude towards the peasantry which is found in late medieval German poetry, as well as in the popular Nuremberg *Fastnachtspiele* or carnival plays.

The satire of the peasantry in medieval poetry had often been linked with antichivalric sentiment; that is, the peasant had often been used to parody the ideals and social customs associated with the chivalric code. In drama, on the other hand, the rude and indecent behavior attributed to the peasant in the poetic tradition was transformed into a vehicle for scatological and sexual humor. The question posed by the Beham imagery and the Sachs poems is, therefore, whether these works belong to those established cultural conventions or whether they are in some sense different.

The historical circumstances under which the Beham prints were created played a decisive role in determining their contemporary interpretation. By

1524-1525 reformed preachers in Nuremberg had established Lutheranism as the most powerful religious movement affecting the spiritual life of that city's population. In order to maintain its authority, the city council responded quickly to changing political realities and was increasingly prepared to curtail the activities of the Catholic church in favor of the new faith. This meant that the official culture of Nuremberg acquired a distinctly Lutheran character.

As a consequence of Lutheran ascendancy in Nuremberg, Luther's negative reaction to the Peasants' War of 1525 acquires a special relevance for our understanding of the Beham prints. Luther's violent rejection of the peasant movement resulted from its revolutionary insistence that divine law (i.e. the teaching of the Gospels as interpreted by the reformers) be implemented immediately and that the inequities inherent in the current organization of society be abolished. The danger posed to civil authority by the peasants threatened the very framework within which Luther sought to carry out his religious reforms. Both Luther and his followers spent a great deal of energy not only rebuking and vilifying the revolutionary peasant movement, but also asserting the legitimacy of the social order and justifying the peasants' position at the bottom of the class hierarchy.

The link between festive peasant imagery and Lutheran attitudes towards the peasantry was provided by Luther's teaching regarding religious holidays, particularly the rural church anniversary holidays. The images of the Beham brothers may be identified as representations of religious holidays not only by means of Sachs's descriptive texts, but also by means of the decoration of churches in those scenes that are unaccompanied by texts. Luther's condemnation of such festivals as gross spiritual abuses means that their association with the peasantry in images designed within a reformed culture and intended for a reformed audience have to be regarded as derogatory. The inclusion of such a theme heightens the satire of the peasant class already perpetrated through the depiction of immoderate drinking, wild and suggestive dancing, indulgence in trivial pastimes, and drunken brawling. Conversely, all of the antisocial activities traditionally associated with the peasant in literary, dramatic, and artistic traditions are in this instance associated with the profanation of a religious institution.

Finally, it was necessary to speculate on the audience for which such prints might have been intended. The size of many of these works places them among the largest works on paper produced during the Renaissance. Since they cannot be properly viewed in a horizontal position and because they are too large for the folio volumes in which prints were usually collected, they must have been intended as wall decorations. Because the wealthy would have been able to afford real paintings or tapestries, it is the artisan class that may very well have been interested in paper substitutes for such objects. This is all the more likely since it was the Nuremberg artisans who were most deeply involved in performing the peasant satires of the *Fastnachtspiele*. The content of these paper wall decorations would, therefore, have coincided with an important dimension of contemporary cultural life. Although the woodcuts were relatively cheap, it seems unlikely that the poor (Nuremberg's population included a large impoverished proletariat) would have bought them since their wages were frequently at subsistence level.

In light of these findings it is possible to suggest that a traditional form of

peasant satire, originally developed in the context of the ideal of chivalry and later utilized in the drama of urban artisans, was transformed by the Beham brothers and Hans Sachs into a vehicle for venting Lutheran hostility towards a particular social class in a manner that was also entertaining and amusing. Thus, the mockery and disdain with which the peasant was treated in both the literature and drama of the late middle ages was carried forward into the sixteenth century as part of an attempt to reassert the validity of the social hierarchy in the post-Reformation period.

University of Virginia
Senior Fellow, Center for Advanced Study
in the Visual Arts, 1980-1981

The Heritage of Claude Lorrain in Landscape Painting through the Nineteenth Century

The theme of my research at the Center for Advanced Study was the influence of Claude Lorrain (1600-1682) through the nineteenth century. Influence is taken here in its broadest sense, including landscape painting, drawing, graphics, the history of collecting, historiography, aesthetics, literature, and the history of ideas. Of all these directions, painting naturally stands in the foreground.

Claude had an exceptionally wide and uninterrupted following which extended to all schools of European and American art. In scope, this aftermath compares only with that of the great masters of the Italian High Renaissance. There are several main reasons for this international spread: the appeal of Claude's paintings to classical no less than to romantic artists, the absence of pure landscape painting in the Renaissance, the permanent exposure which his paintings received in many major collections of Rome and the north, the unparalleled quantity of copies and reproductive engravings, and finally, the lasting lure of Rome as a center for the formation of artists. The vision of the Roman campagna coined by Claude imposed itself with unchallenged authority until the nineteenth century.

In the more than fifty years of his creative life, Claude explored a multitude of possibilities within the field of landscape, which go well beyond classical tradition. His oeuvre comprises such diverse picture types as coast views, wild mountain sceneries, arcadian landscapes, and architectural stage scenes, as well as rapid nature sketches and elaborately composed studio pieces. His manner of handling paint ranged from impetuous to meticulous. Each of these aspects became relevant to certain followers, either through direct contacts with his paintings, through copies, through engravings, through the genius loci of the Roman landscape, or through the mediation of men like Jan Both and J.M.W. Turner. The influence is manifest in many forms, from universally applied clichés of compositional formulas and common, evocative color effects of cool sunrise or golden sunsets, to a more profound assimilation of the spirit of Claude.

In the most immediate sense, the lesson of Claude is reflected in his pupil Angeluccio and in his Dutch contemporaries Swanevelt and Both, who continued the romantic vein of the master's early maturity, spreading the idealized pastoral mood to France and Holland, whence it passed to England. The main thrust of the influence was felt in Italy and lasted throughout the eighteenth century, with Italian masters from Onofri and Locatelli in Rome, Bacigalupo in Genoa, at times Zuccarelli in Venice, as well as northern Italianists like J. F. van Bloemen. A century later, H. F. van Lint became Claude's most faithful reincarnation.

The impact of Claude on British art and collecting of the eighteenth century is the best known chapter of this story. Some painters like Wootton, More, and Wilson—the latter becoming in turn, like Turner two generations later, the source of inspiration for many lesser artists—fell entirely under the

spell of Claude. Numerous other English, Irish, and Scottish painters worked in the same mode. Related phenomena in the art of Great Britain include the development of the theory of the picturesque and technical advances in the fields of etching and watercolor.

In France, the landscape tradition of Poussin proved at first more important, although the painters of the Patel family and La Hire took up the Claudean tradition. In the age of Watteau and Boucher, classical trends survived in secondary artists (Domenichin de Chavanne, Claudot, Julliard), except for the Provençal painter J. Vernet, who spent fifteen years in Rome and was a true continuator of Claude's luminism in a more decorative taste. Not surprisingly, the classical heritage reached new heights in the age of neoclassicism with Valenciennes, Bogue, and Bidault, all of whom worked for several years in Rome.

Apart from England, which remained unrivaled as far as collecting went, Germany was more receptive to the example of Claude than any other country from the mid-eighteenth century to the romantic period. Some painters, led by Goethe's friend J. P. Hackert, the court painter in Naples, ardently adhered to the letter and the spirit of Claude; Strack, Reinhart, Müller von Riga, Kaaz, the Dutchman Voogd, and the Austrian Schödlberger belong to this class. Others like Rohden, Koch, Schinkel, Klenze, Rottmann, and some of the Nazarenes approached Claude temporarily, the spark being invariably transmitted during their sojourn in the colony of German artists in Rome. Later in the nineteenth century, the Austro-Hungarian Markò, Schirmer, Frey, and many others blended the classical ideal with a broader and more painterly vision of the Italian landscape.

Italy was once again very open to the example of Claude during the neoclassic and romantic phase: Campovecchio and Dionigi in Rome; Gozzi, Rozoni, Bisi, D'Azeglio, and Il Piccio in northern Italy. The towering figure of the early nineteenth century in this context is Turner, whose early maturity is, more than that of any other artist, permeated with the experience of Claude. A host of British painters — Colman, Eastlake, Fielding, Danby, Leitch — followed in these footsteps. In French nineteenth-century painting, the spirit of Claude remained alive particularly in Corot, Harpignies, Ziem, and through the regularly held academy competitions for historical landscapes.

The culminating chapter is formed by the American landscape painters. At some point in their careers virtually all of them came into contact with Claude, first in British collections, then in the landscape of Rome. In the absence of a local tradition, the American scenery itself was discovered and assimilated with the help of great models of the past, with Claude becoming the foremost authority. Early landscapes by Earl, Groombridge, Winstanley, or Cornè were still based on engravings. Allston, Shaw, and Doughty entered into a creative competition with the Claudean models, a trend intensified among the masters of the Hudson River school under the leadership of Cole. Brown, Sonntag, and Gifford were particularly receptive to the luminism of Claude's paintings, while Inness and Church reached more personal interpretations.

Above all my study concentrates on the why and how of all these diverse reactions to a lasting model. The leitmotif of the contact with the art of Claude brings out the characteristics of each personality, the various schools,

and the epochs. This work is still in progress and will result in an exhibition, to be held in 1982, and in a book.

University of Geneva
Visiting Senior Fellow, Center for Advanced Study
in the Visual Arts, 1980

*The Architectural Orders as Metaphors of Culture and Nature
in the Renaissance and Later*

During my six weeks at the Center for Advanced Study in the Visual Arts I pursued research begun some years ago on the origin of the architectural orders and prepared the material for publication.

The first section of my prospective book deals with the revival of the orders since World War II and the immediate antecedents of this revival in Europe and the United States. An attempt is made to consider the final order-books to be published, such as those by Arthur Stratton and William R. Wade, as well as the last "unselfconscious" use of the orders by Loos and Gaudi. Such use then is compared with the ironic and "transgressing" appeals to the orders of the last decade; and leads to a consideration of the very notion of *order* and *orders* in architectural literature, particularly since the seventeenth century.

I pay special attention to the concept of order as incarnate in the human body (one of the most popular *topoi* in architectural literature) and contrast it with the frequently invoked analogy between the human body and the column or the column-and-beam arrangement of the orders. Of particular concern is the analogy between both cornice and column capital and the face, an analogy related to the consideration of mood, mode, and later (in the eighteenth century) of character and even style, through the concentration on the problem of physiognomy and expression.

Speculations of this psychologizing kind have depended on the formulation of the canon of the proportions of the human body in antiquity, and its transmission by patristic writers and certain scholastic thinkers to the theorists of the fifteenth century. This transmitted literature also contains discussions of certain specific antique statues, both surviving and lost, which are already given canonical status in the ancient literature of art and therefore provide the source of interminable speculation in the seventeenth and eighteenth century. Almost inevitably this question of proportion generates a consideration of the body/column metaphor as a literary *topos*. In my work, the metaphor is discussed within the context of the whole theory of *mimesis*. *Mimesis* in this connection raises the problem of the dual male and female body-origins, a problem then to be compared with the more recently formulated evolutionary theories, which claim that the orders had an Egyptian origin. This claim leads me, in turn, to a consideration of the body-column analogy in Egyptian architecture, and the parallel development in Egypt and Greece of a mimetic transformation of structural detail into ornamental features.

My book then spells out the way in which this transformation is taken for granted in theory, particularly by Vitruvius, and compares the literary treatment of two major Doric sites — Olympia and Delphi — including comparisons of both literary and archaeological evidence. This leads to a detailed examination, on both terminological and descriptive grounds, of the Doric column and its trabeation, in an attempt to account for the

intention behind each member of the ornamental specification, and to relate it to a presumed account of how this kind of column was put together on site in a timber construction.

I will continue to work on the Doric column, concentrating on the problems of what I have called ritual manufacture.

Cambridge University
Visiting Senior Fellow, Center for Advanced Study
in the Visual Arts, 1981

SPONSORED RESEARCH
IN THE HISTORY OF ART

1980-1981 1981-1982

The following section contains a list of individuals who have received grants from thirteen foundations, research institutes, museums and government agencies in the United States. The awards were made for advanced study in the history of art to be conducted at different places in the United States and abroad during the academic years 1980-1981 and 1981-1982. The list of awards are divided into twenty-two separate headings according to geographical area, period, field, and theme. Individuals are listed alphabetically under each heading.

GRANTING INSTITUTIONS

AAR	American Academy in Rome
ACLS	American Council of Learned Societies
CASVA	Center for Advanced Study in the Visual Arts, National Gallery of Art
GKD	Gladys Kriebel Delmas Foundation
DO	Dumbarton Oaks
JPGM	J. Paul Getty Museum
JSG	John Simon Guggenheim Memorial Foundation
IAS	Institute for Advanced Study, Princeton
MMA	Metropolitan Museum of Art
NEA	National Endowment for the Arts
NEH	National Endowment for the Humanities
NGA	National Gallery of Art
SI	Smithsonian Institution

SUBJECT HEADINGS

Prehistory
Ancient Near East and Egypt
Ancient Greece, Italy, and the Mediterranean World
Early Christian and Byzantine
Islamic
Medieval
Renaissance
Seventeenth and Eighteenth Century
Nineteenth Century
Modern (1900-1945)
Contemporary (1945-present)
Africa
Oceania
Central Asia and India
Southeast Asia and the Far East
Western Hemisphere (preconquest)
Latin America (postconquest)
United States and Canada (colonial-present)
Urbanism
General Art History
Criticism of Art and Architecture
Research Resources

Prehistory

JOHN M. FRITZ, New York City
History of architecture and symbol in prehistoric Chaco Canyon, New Mexico
NEH, Independent Study and Research Fellowship, 1980-1981

DONALD PREZIOSI, State University of New York, Binghamton
Narrativity and textuality in Paleolithic art
CASVA, Senior Fellowship, 1981-1982

Ancient Near East and Egypt

CAROL BIER, [New York University, Institute of Fine Arts]
Dionysiac imagery in the art of Iran
SI, Freer Gallery of Art, Smithsonian Fellowship, 1981-1982

WILLIAM COULSON, University of Minnesota
Excavation at Naukratis in the western Nile Delta and a survey of all ancient sites within 25 km. of the city
NEH, Basic Research Grant, 1980-1981

GEORGE F. DALES, University of California, Berkeley
Prepublication research and manuscript preparation for three volumes on the excavations at Mohenjo Daro, Pakistan
NEH, Basic Research Grant, 1980-1981

WILLIAM G. DEVER, University of Arizona
Excavation in Israel's Negev Desert at a major settlement of the Middle Bronze Age (2100 B.C.)
NEH, Basic Research Grant, 1980

ROBERT DREWS, Vanderbilt University
The founding of cities in preclassical antiquity
JSG, Fellowship, 1980-1981

RICHARD S. ELLIS, Bryn Mawr College
Excavation at Gritille, on the Euphrates River, to salvage cultural material threatened by the damming of the river in southeastern Turkey
NEH, Basic Research Grant, 1980-1982

ALICE M. GREENWALD, Skirball Museum, Hebrew Union College, Los Angeles
Collections of Jewish ritual art and ethnographic materials in Israel
NEA, Fellowship for Museum Professionals, 1981-1982

CATHLEEN A. KELLER, Metropolitan Museum of Art
Egyptian painters of the Ramesside period
ACLS, Research Fellowship for Recent Recipients of the Ph.D., 1980-1981

ELLEN L. KOHLER, University of Pennsylvania
*The study, analysis, and writing of the ancient reports of the excavations at
Gordion in Turkey*
NEH, Basic Research Grant, 1980-1981

ARIELLE P. KOZLOFF, Cleveland Museum of Art
*Middle Kingdom and early Dynasty 18 tomb painting at Thebes, Beni Hasan,
and Aswan*
NEA, Fellowship for Museum Professionals, 1980

LEON MARFOE, University of Chicago
*To support excavation and salvage of a 3rd millennium B.C. site in southeastern
Turkey that will be flooded by a dam reservoir in 1983*
NEH, Basic Research Grant, 1979-1982

SHEILA McNALLY, University of Minnesota
A one-year excavation project at Akhmim, Egypt
NEH, Basic Research Grant, 1980-1983

ILENE M. NICHOLAS, University Museum, University of
Pennsylvania
The lower town settlement at Tell Leilan
ACLS, Research Fellowship for Recent Recipients of the Ph.D., 1981-1982

TAHSIN ÖZGÜC, Ankara University
The Hittite site of Masat in north central Anatolia
MMA, NS Fellowship in Mediterranean Art and J. Clawson Mills
Fellowship, 1980-1981

Ancient Greece, Italy, and the Mediterranean World

DARRELL A. AMYX, University of California, Berkeley
Archaic Corinthian pottery excavations
ACLS, Grant-in-Aid, 1980-1981

MAXWELL ANDERSON, [Harvard University]
Dionysos in Hellenistic relief sculpture
MMA, Classical Fellowship, 1980-1981

JOAN ARUZ, [New York University, Institute of Fine Arts]
*Animal attack and combat in glyptic, sculpture, and painting of the Late Bronze
Age*
MMA, Hagop Kevorkian Fund Fellowship, 1980-1981

H. ARTHUR BANKOFF, City University of New York, Research
Foundation
*Excavation at Novacka Cuprija in the Lower Morava Valley of northeastern
Serbia, Yugoslavia*
NEH, Basic Research Grant, 1980-1981

ELIZABETH C. BANKS, University of Kansas
Early and middle Helladic small objects from Lerna
ACLS, Grant-in-Aid, 1981-1982

ELIZABETH BARTMAN, [Columbia University]
Copying in miniature in Hellenistic and Roman sculpture
AAR, Rome Prize Fellowship, 1981-1982

BETTINA BERGMANN, [Columbia University]
The topographical landscape in Roman art
AAR, Rome Prize Fellowship, 1980-1981

CAROL BIER, [New York University, Institute of Fine Arts]
Dionysiac imagery in the art of Iran
SI, Freer Gallery of Art, Smithsonian Fellowship, 1981-1982

FRANK BROMMER, University of Mainz and University of Marburg
The Getty collection of Greek vases
JPGM, Guest Scholar, winter 1981

FRANK E. BROWN, Yale University and American Academy in Rome
Publication of the excavations at the Regia in the Forum in Rome
CASVA, Kress Professor, 1981-1982 (fall term)

VINCENT J. BRUNO, University of Texas, Arlington
The House of the Skeleton at Cosa; Monochrome techniques in Greek painting
ACLS, Grant-in-Aid, 1980-1981

WILLIAM A. P. CHILDS, Princeton University
Research for documenting the excavations at the site of Morgantina, Sicily
NEH, Basic Research Grant, 1980-1982

CHRISTOPH W. CLAIRMONT, Rutgers University
*The completion of the American contribution to an international project to publish
a pictorial dictionary of classical mythology (700 B.C. - A.D. 400)*
NEH, Grant for Research Materials (Tools and Reference Works),
1980-1982

JOHN R. CLARKE, Yale University
*The construction and perception of space in Roman Italy, c. 200 B.C. - A.D.
400*
ACLS, Grant-in-Aid, 1980-1981

JACQUELYN C. CLINTON, Ithaca College
The marble sculpture from Cosa
NEH, Fellowship for College Teachers, 1980-1981

DORA P. CROUCH, Rensselaer Polytechnic Institute
Water system of Morgantina, Sicily
CASVA, Senior Fellowship, 1980-1981

GEORGE DAUX, Institut de France
Greek inscriptions in the Getty collection
JPGM, Guest Scholar, fall 1980

ROBERT DREWS, Vanderbilt University
The founding of cities in preclassical antiquity
JSG, Fellowship, 1980-1981

EUGENE J. DWYER, Kenyon College
Documentation of excavations of Pompeii, 1748-1860
NEH, Fellowship for College Teachers, 1980-1981

PATRICIA P. ERHART, Princeton University
Roman portraiture from the Republic through Constantine
NEH, Fellowship for College Teachers, 1981-1982

PAUL CORBY FINNEY, University of Missouri
The Chicago excavations at Carthage—trade and religion
IAS, Member of School of Historical Studies, 1980-1981

BERNARD FRISCHER, University of California, Los Angeles
Studies in Pythagorean iconography and architecture
ACLS, Fellowship, 1981-1982

ELIZABETH GEBHARD, University of Illinois, Chicago Circle
Excavation of three areas within the Sanctuary of Poseidon at Isthmia, Greece
NEH, Basic Research Grant, 1980

PAT GETZ-PREZIOSI, New Haven, Connecticut
Sculptors of the Cyclades
ACLS, Fellowship, 1980-1981

DAVID D. F. GROSE, University of Massachusetts
The Hellenistic, Roman, and medieval glass from Cosa and Morgantina
ACLS, Grant-in-Aid, 1981-1982

SHARON C. HERBERT, University of Michigan
Final year of excavation of the Hellenistic settlement at Tel Anafa, Israel
NEH, Basic Research Grant, 1980-1981

MICHAEL H. JAMESON, Stanford University
An archaeological and environmental survey of the southern Argolid in Greece
NEH, Basic Research Grant, 1980-1983

WILHELMINA JASHEMSKI, University of Maryland
The gardens of the Roman Empire
DO, Fellowship, 1980-1981

- SUSAN E. KANE, Oberlin College
Greek and Roman sculpture from the Sanctuary of Demeter and Persephone, Cyrene, Libya
 ACLS, Grant-in-Aid, 1980-1981
- EDWARD W. KASE, Loyola University, Chicago
An archaeological exploration of the natural isthmus corridor between the Malian and Corinthian gulfs, the land formation that connects northern Greece with the Peloponnese
 NEH, Basic Research Grant, 1978-1981
- JOHN H. KROLL, University of Texas, Austin
Publication of Greek coins from the Agora excavations in Athens
 NEH, Independent Study and Research Fellowship, 1980-1981
- INABELLE LEVIN, American University
Late Roman and early Byzantine portraits
 CASVA, Visiting Senior Fellowship, summer 1981
- ADRIENNE LEZZI-HAFTER, Historisches Museum, Bern
Identification and reconstruction of vase fragments in the Getty collection
 JPGM, Guest Scholar, fall 1980
- SHEILA McNALLY, University of Minnesota
A one-year excavation project at Akhmim, Egypt
 NEH, Basic Research Grant, 1980-1983
- EMILY BROWER MILLER, [New York University, Institute of Fine Arts]
Zoomorphic vases in the Bronze Age Aegean
 MMA, Hagop Kevorkian Fund Fellowship, 1980-1981
- J. W. MYERS, Michigan State University
An atlas of Minoan classical sites on Crete, combining balloon photography of archaeological sites with site plans and commentary
 NEH, Grant for Research Materials (Tools and Reference Works), 1981-1983 (2 grants)
- JOSIAH OBER, Montana State University
Fortified sites in the border regions of Attica
 ACLS, Research Fellowship for Recent Recipients of the Ph.D., 1981-1982
- S. THOMAS PARKER, American Schools of Oriental Research, Cambridge, Massachusetts
Excavations of two major military sites on the eastern frontier of the Roman Empire in Jordan (A.D. 106-636)
 NEH, Basic Research Grant, 1980-1981

W. KENDRICK PRITCHETT, University of California, Berkeley
Ancient Greek roads
ACLS, Grant-in-Aid, 1980-1981

BRUNILDE S. RIDGWAY, Bryn Mawr College
Roman copies of Greek sculpture
ACLS, Fellowship, 1981-1982

ROBERT J. ROWLAND, JR., University of Missouri
Settlement patterns and continuity in Roman and early medieval Sardinia
ACLS, Grant-in-Aid, 1981-1982

LINDA RUTLAND, University of Washington, Seattle
Topographical and literary study of the form and function of the parks of Rome during the late Republic through early Middle Ages
AAR, Rome Prize Fellowship, 1980-1981

JANE A. SCOTT, Harvard University
Publication of a report on the Greek, Roman, and Turkish coins found during the archaeological exploration of Sardis
NEH, Grant for Research Materials (Publications), 1980-1981

JEFFREY S. SOLES, University of North Carolina, Greensboro
The Minoan Palace at Gournia
ACLS, Grant-in-Aid, 1980-1981

SARAH SPENCE, [Columbia University]
The influence of changes from classical to medieval rhetorical theory on Roman wall paintings
AAR, Rome Prize Fellowship, 1981-1982

SHELLEY C. STONE III, Princeton, New Jersey
The pottery of the 2nd century B.C. through the first half of the 1st century A.D. from Morgantina, Sicily
AAR, Rome Prize Fellowship, 1981-1982

DOROTHY B. THOMPSON, Princeton, New Jersey
The terra-cotta figurines in the Agora excavations (4th century and Hellenistic periods)
ACLS, Grant-in-Aid, 1980-1981

ROGER ULRICH, [Yale University]
A topographical, historical, architectural, and sculptural study of the Forum of Julius Caesar
AAR, Rome Prize Fellowship, 1981-1982

WENDY M. WATSON, Mt. Holyoke College
South Italian Greek vases in England, Germany, France, and Italy
NEA, Fellowship for Museum Professionals, 1980

DONALD WHITE, University of Pennsylvania
*Final, on-site study of the classical Greek Sanctuary of Demeter and Persephone
at Cyrene in eastern Libya*
NEH, Basic Research Grant, 1980-1981

DONALD WHITE, University of Pennsylvania
*The history and architecture of the Sanctuary of Demeter and Persephone at
Cyrene, Libya*
NEH, Independent Study and Research Fellowship, 1980-1981

FIKRET K. YEGUL, University of California, Santa Barbara
The Kaisersaal as the seat of Roman imperial cult
ACLS, Grant-in-Aid, 1980-1981

CAROL ZERNER, Winston-Salem
Lerna V: The Middle Bronze Age settlement
ACLS, Grant-in-Aid, 1980-1981

Early Christian and Byzantine

LESLIE BRUBAKER, [The Johns Hopkins University]
Homilies of Gregory of Nazianzus
DO, Junior Fellowship, 1980-1981

ANNEMARIE W. CARR, Southern Methodist University
*Microfiche edition of a book on the 90-member decorative style group of
Byzantine illuminated manuscripts*
NEH, Grant for Research Materials (Tools and Reference Works),
1980-1982

ANTHONY L. CUTLER, Pennsylvania State University
Late Antique ivories
ACLS, Grant-in-Aid, 1981-1982

ANN W. EPSTEIN, Duke University
Provincialism in Byzantine monumental art and architecture
ACLS, Fellowship, 1981-1982

HELEN C. EVANS, [New York University, Institute of Fine Arts]
*Two narrative Gospels from the school of T'oros Roslin (Walters Art Gallery
Ms. W539 and Freer Gallery of Art Ms. 32.18): the hands of the illuminators
and the iconography of the texts*
DO, Fellowship, summer 1981

DAVID D. F. GROSE, University of Massachusetts, Amherst
The Hellenistic, Roman, and medieval glass from Cosa and Morgantina
ACLS, Grant-in-Aid, 1981-1982

JOHN J. HERRMANN, JR., Museum of Fine Arts, Boston
Ionic capitals of the Early Christian period in Rome
NEA, Fellowship for Museum Professionals, 1980

ANN KUTTNER, [University of California, Berkeley]
The David Plates of Heraclius: an art historical excursus into imperial ideology
DO, Fellowship, summer 1981

INABELLE LEVIN, American University
Late Roman and early Byzantine portraits
CASVA, Visiting Senior Fellowship, summer 1981

SUSAN PINTO MADIGAN, [University of Chicago]
Athens gr. 211 and the illustrated versions of the Homilies of John Chrysostom
DO, Junior Fellowship, 1981-1982

ROBERT S. NELSON, University of Chicago
Studies on Byzantine manuscript illumination of the 12th century
ACLS, Research Fellowship for Recent Recipients of the Ph.D.,
1981-1982; DO, Fellowship, 1981-1982

ROBERT OUSTERHOUT, [University of Illinois, Urbana-Champaign]
The architecture of the Kariye Camii in Istanbul
DO, Junior Fellowship, 1980-1981

STYLIANI PAPADAKI-OKLAND, University of Crete
The illustration of the Byzantine Job manuscripts
DO, Fellowship, summer 1981

Islamic

CAROL BIER, [New York University, Institute of Fine Arts]
Dionysiac imagery in the art of Iran
SI, Freer Gallery of Art, Smithsonian Fellowship, 1981-1982

IRENE BIERMAN, University of Washington, Seattle
Iconographic significance of interlocked Arabic script: Lam/Alif, Alif/Lam
CASVA, Senior Fellowship, 1981-1982

ANNETTE ITTIG, Oriental Institute, Oxford University
Kurdish and Kirman carpets
MMA, Andrew W. Mellon Fellowship, 1980-1981

BEATA KITSIKI-PANAGOPOULOS, San Jose State University
Architecture of 18th-century mansions in the Balkans under Ottoman rule
ACLS and Social Science Research Council, East European Studies
Fellowship, 1980-1981

ANTHONY N. LANDREAU, Museum of Art, Carnegie Institute
*Interdisciplinary field research project to study Middle Eastern textiles and their
production in the diverse urban, rural, and ethnic populations of Turkey*
NEH, Basic Research Grant, 1980-1981

CHARLES L. REDMAN, State University of New York, Research
Foundation
*An interdisciplinary study of medieval North African urbanism and its influence
on the emergence of modern Europe*
NEH, Basic Research Grant, 1980-1982

JANE A. SCOTT, Harvard University
*Publication of a report on the Greek, Roman, and Turkish coins found during the
archaeological exploration of Sardinia*
NEH, Grant for Research Materials (Publications), 1980-1981

CLARK B. WORSWICK, Asia Society
The precursors to photographers in Asia and West Asia
NEA, Fellowship for Museum Professionals, 1980-1981

Medieval

PETER BARNET, [Yale University]
The Trivulzio Candlestick
MMA, Chester Dale Fellowship, 1981-1982

JANET BLOW, Catholic University
The products of the 11th-century scriptorium at Monte Cassino
AAR, Rome Prize Fellowship, 1980-1981

JEAN BONY, University of California, Berkeley
The architectural consequences of the Norman Conquest of England
JSG, Fellowship, 1981-1982; CASVA, Kress Professor, 1981-1982 (spring
term)

CHRISTINE V. BORNSTEIN, University of Michigan
*Romanesque porch portals in northern Italy: architectural sculpture and the rise of
the city states, 1100-1150*
NEH, Independent Study and Research Fellowship, 1981-1982

HERBERT R. BRODERICK III, City University of New York
Genesis illustration in medieval England
NEH, Independent Study and Research Fellowship, 1981-1982

WALTER CAHN, Yale University
The illustrations of the Grandes Chroniques de France
JSG, Fellowship, 1981-1982

KERSTIN B. E. CARLVANT, New York City
Thirteenth-century illumination in Bruges and Ghent
ACLS, Research Fellowship for Recent Recipients of the Ph.D.,
1980-1981

SLOBODAN ĆURČIĆ, University of Illinois, Urbana-Champaign
*A critical bibliography of art and architecture in the Balkans during the Middle
Ages; architecture of the Martorana in Palermo and general problems of church
architecture of the Norman period in Sicily*
DO, Fellowship, spring 1981

RODNEY G. DENNIS, Harvard University
*The microfilming of the medieval and Renaissance manuscript collection at
Harvard University*
NEH, Research Resources Grant (Organization and Improvement),
1979-1981

WACHTANG DJOBADZE, California State University, Los Angeles
Medieval churches in northeast Turkey
ACLS, Grant-in-Aid, 1981-1982

JUDSON EMERICK, Pomona College
Architectural survey of the Basilica of San Salvatore
NEH, Fellowship for College Teachers, 1980-1981

JAROSLAV T. FOLDA, University of North Carolina, Chapel Hill
A history of Crusader art
NEH, Independent Study and Research Fellowship, 1981-1982

DOROTHY GILLERMAN, Brown University
Enguerran de Marigny and the Collegiate Church of Ecouis
ACLS, Grant-in-Aid, 1981-1982

ALICE M. GREENWALD, Skirball Museum, Hebrew Union College,
Los Angeles
Collections of Jewish ritual art and ethnographic materials in Israel
NEA, Fellowship for Museum Professionals, 1981-1982

DAVID D. F. GROSE, University of Massachusetts, Amherst
The Hellenistic, Roman, and medieval glass from Cosa and Morgantina
ACLS, Grant-in-Aid, 1981-1982

SANDRA HINDMAN, The Johns Hopkins University
Art and politics in Christine de Pizan's Epistre d'Othea
CASVA, Senior Fellowship, 1980-1981; NEH, Independent Study and
Research Fellowship, 1980-1981

ERNST KITZINGER, Harvard University
Mosaics of the Norman period in Sicily
IAS, Member of School of Historical Studies, 1980-1981

CAROL H. KRINSKY, New York University

Synagogues of Europe

ACLS, Grant-in-Aid, 1981-1982

PAULA LEVETO, [Indiana University]

The frescoes at Santa Maria foris portas at Castelseprio

MMA, Andrew W. Mellon Fellowship, 1981-1982

MEREDITH PARSONS LILlich, Syracuse University

The stained glass of western France, 1250-1325

ACLS, Fellowship, 1980-1981; CASVA, Visiting Senior Fellowship,
summer 1981

THOMAS W. LYMAN, Emory University

Saint-Sernin in Toulouse: the art of the Romanesque builder

NEH, Independent Study and Research Fellowship, 1980-1981

CAROLYN M. MALONE, Princeton University

The 11th-century Church of Saint-Bénigne in Dijon

ACLS, Fellowship, 1981-1982

ANDREA L. MATTHIES, [State University of New York,
Binghamton]

Building technologies in late medieval manuscript illumination

CASVA, Chester Dale Fellowship, 1981-1982

CHARLES B. McCLENDON, Yale University

Excavation at the medieval abbey at Farfa in central Italy

NEH, Basic Research Grant, 1980-1981

ELIZABETH MOORE, [Columbia University]

The Annunciation Master of Santo Domingo de Silos

MMA, Andrew W. Mellon Fellowship, 1981-1982

KATHLEEN NOLAN, [Columbia University]

Early Gothic sculpture and the church of Notre-Dame in Etampes

MMA, Andrew W. Mellon Fellowship, 1980-1981

RICHARD M. PIERSOL, Virginia Polytechnic Institute and State
University

Poetry and manuscript illustrations in France and England, 1350-1500

ACLS, Grant-in-Aid, 1980-1981

EILEEN ROBERTS, [State University of New York, Binghamton]

Medieval paschal candelabra of central and southern Italy

AAR, Rome Prize Fellowship, 1980-1981

ROBERT J. ROWLAND, JR., University of Missouri

Settlement patterns and continuity in Roman and early medieval Sardinia

ACLS, Grant-in-Aid, 1981-1982

LINDA RUTLAND, University of Washington, Seattle
*Topographical and literary study of the form and function of the parks of Rome
during the late Republic through early Middle Ages*
AAR, Rome Prize Fellowship, 1980-1981

ROBIN SAND, [Columbia University]
Passion diptych ivories
MMA, Andrew W. Mellon Fellowship, 1980-1981

MARILYN L. SCHMITT, University of Miami
Romanesque applied reliefs: an analytical survey
NEH, Independent Study and Research Fellowship, 1981-1982

CLAIRE R. SHERMAN, Washington, D.C.
Illustrations of 14th- and 15th-century translations of Aristotle by Nicolas Orésme
CASVA, Senior Fellowship, 1981-1982

DAVID SIMON, Colby College
Catalogue of Spanish medieval sculpture
MMA, Andrew W. Mellon Fellowship, 1980-1981

JOHN T. SPIKE, New York City
*Compilation of an annotated, illustrated revision of volumes VI and XIX of
Adam von Bartsch, Le Peintre-Graveur*
NEH, Grant for Research Materials (Tools and Reference Works),
1980-1982 (2 grants)

MARILYN STOKSTAD, University of Kansas
Medieval gardens
DO, Fellowship, 1981-1982

Renaissance

CHRISTIANE ANDERSSON, Columbia University
Catalogue raisonné of the drawings of Urs Graf
CASVA, Senior Fellowship, 1981-1982

ERIC C. APFELSTADT, [Princeton University]
The Martini Chapel in San Giobbe: Rossellino and Della Robbia?
GKD, Grant, 1981-1982

JAMES H. BECK, Columbia University
The art and life of Jacopo della Quercia: a monograph
NEH, Independent Study and Research Fellowship, 1981-1982

RICHARD J. BETTS, University of Illinois, Urbana
Architectural treatises of Francesco di Giorgio
NEH, Independent Study and Research Fellowship, 1981-1982

DIANE DeGRAZIA BOHLIN, National Gallery of Art
Paolo Farinati in the Casa Giuliani in Verona
GKD, Grant, 1981-1982

DIANE DeGRAZIA BOHLIN, National Gallery of Art
Sixteenth- and 17th-century Italian drawings in public and private collections in Italy
NEA, Fellowship for Museum Professionals, 1981-1982

CLIFFORD M. BROWN, Carleton University
Isabella d'Este as Renaissance patron of the arts
ACLS, Grant-in-Aid, 1980-1981

MARCUS B. BURKE, [New York University, Institute of Fine Arts]
Renaissance mythographies, Venetian editions
GKD, Grant, 1980-1981

LORNE CAMPBELL, Courtauld Institute
Early Netherlandish paintings in the Metropolitan Museum of Art
MMA, Andrew W. Mellon Fellowship, 1980-1981

SHARON CATHER, [University of California, Santa Barbara]
Pius II as patron of Pienza
AAR, Rome Prize Fellowship, 1981-1982

CHARLES E. COHEN, University of Chicago
The art of Giovanni Antonio da Pordenone
ACLS, Grant-in-aid, 1980-1981; GKD, Grant, 1980-1981

BRUCE COLE, Indiana University
A history of Sieneese painting, 1350-1450
ACLS, Fellowship, 1980-1981

THERESA M. COLETTI, University of Maryland
Spirituality and the arts in 15th-century Norwich
ACLS, Grant-in-Aid, 1981-1982

RODNEY G. DENNIS, Harvard University
The microfilming of the medieval and Renaissance manuscript collection at Harvard University
NEH, Research Resources Grant (Organization and Improvement),
1979-1981

COLIN EISLER, New York University, Institute of Fine Arts
The notebooks of Jacopo Bellini
GKD, Grant, 1980-1981

LEOPOLD D. ETTLINGER, University of California, Berkeley
Raphael
ACLS, Grant-in-Aid, 1981-1982

LEOPOLD D. ETTLINGER, University of California, Berkeley
Raphael; Themes in 19th-century painting
CASVA, Kress Professor, 1980-1981

MOLLY FARIES, Indiana University
Infrared reflectography in the examination of northern European Renaissance painting
CASVA, Senior Fellowship, 1981-1982

JAMES A. FASANELLI, University of Maryland, Baltimore County
The Paris Book by Jacopo Bellini
CASVA, Visiting Senior Fellowship, summer 1981

M. D. FELD, Harvard University
Printing and humanism in 15th-century Venice
GKD, Grant, 1980-1981

ERIC FRANK, [New York University, Institute of Fine Arts]
The Roman career of Antonio Pollaiuolo from 1481-1498
AAR, Rome Prize Fellowship, 1980-1981

DAVID FREEDBERG, University of London
The status of the image in the Netherlands in the 16th and 17th centuries
IAS, Member of School of Historical Studies, 1980-1981

JACK FREIBERG, [New York University, Institute of Fine Arts]
The renovation of San Giovanni in Laterano under Clement VIII
MMA, Chester Dale Fellowship, 1980-1981; Andrew W. Mellon Fellowship, 1981-1982

RONA GOFFEN, Duke University
The Frari in Venice: Franciscanism in Italian art from the 14th to the early 16th century
GKD, Grant, 1980-1981

RICHARD A. GOLDTHWAITE, The Johns Hopkins University
The social and economic history of art in preindustrial Europe
JSG, Fellowship, 1980-1981

ELISE L. GOODMAN, University of Cincinnati
The relationship between secular paintings and amorous literature in the 16th-17th centuries
CASVA, Visiting Senior Fellowship, summer 1981

ANNE CRAWFORD GRUBB, [University of Chicago]
The diffusion of Venetian Renaissance painting in the Veneto
GKD, Grant, 1981-1982

JEFFERSON C. HARRISON, JR., [University of Virginia]
Catalogue raisonné of Martin van Heemskerck
NGA, David E. Finley Fellowship, 1979-1982

ANDRÉE M. HAYUM, Fordham University
Matthias Grünewald's Isenheim Altarpiece
NEH, Fellowship for College Teachers, 1980-1981;
ACLS, Grant-in-Aid, 1981-1982

MARJORIE HENDRIX, [Princeton University]
Nature studies of Georg Hoefnagel at the court of Rudolf II
NGA, Chester Dale Fellowship, 1980-1981

SANDRA HINDMAN, The Johns Hopkins University
Art and politics in Christine de Pisan's Epistre d'Othéa
CASVA, Senior Fellowship, 1980-1981; NEH, Independent Study and
Research Fellowship, 1980-1981

WILLIAM E. HOOD, Oberlin College
The Sacro Monte of Varallo: style and function in Renaissance religious art
NEH, Fellowship for College Teachers, 1980-1981

CHRISTIANE L. JOOST-GAUGIER, New Mexico State University
Cycles of famous men and women in 14th- and 15th-century Italian art
ACLS, Fellowship, 1981-1982

CAROLINE KARPINSKI, Washington, D.C.
Italian chiaroscuro woodcuts, 1515-1650
CASVA, Visiting Senior Fellowship, summer 1980

THOMAS DaCOSTA KAUFMANN, Princeton University
Central European drawings, 1540-1700
ACLS, Fellowship, 1981-1982

CAROL H. KRINSKY, New York University
Synagogues of Europe
ACLS, Grant-in-Aid, 1981-1982

INGRID R. LACY, St. Mary's College, Notre Dame
The patronage of Agostino Chigi
AAR, Rome Prize Fellowship, 1981-1982

RICHARD E. LAMOUREUX, Assumption College, Worcester
Personifications of Venice in Italian Renaissance Art
GKD, Grant, 1981-1982

CONSTANCE LEE, [Brown University]
Renaissance sculpture gardens with focus on Jacopo Galli
DO, Junior Fellowship, 1980-1981

PIERO MORSELLI, University of Illinois, Urbana-Champaign
Santa Maria delle Carceri at Prato
ACLS, Research Fellowship for Recent Recipients of the Ph.D., 1981-1982

KEITH P. F. MOXEY, University of Virginia
Peasant imagery in German graphics in the first half of the 16th century
CASVA, Senior Fellowship, 1980-1981

CHARLOTTE NICHOLS, [New York University, Institute of Fine
Arts]
The Cappella Caracciolo di Vico in S. Giovanni a Carbonara, Naples
AAR, Rome Prize Fellowship, 1981-1982

CARRA FERGUSON O'MEARA, Georgetown University
Artistic innovation and scientific treatises in the court of Charles V
NEH, Independent Study and Research Fellowship, 1981-1982

LOREN W. PARTRIDGE, University of California, Berkeley
The image of war and peace in Italian Renaissance art and culture
JSG, Fellowship, 1981-1982

RICHARD M. PIERSOL, Virginia Polytechnic Institute and State
University
Poetry and manuscript illustrations in France and England, 1350-1500
ACLS, Grant-in-Aid, 1980-1981

FRANCIS L. RICHARDSON, Ohio State University
Venetian painting 1500-1510: an approach to its chronology
GKD, Grant, 1981-1982

JOSEPH RYKWERT, Cambridge University
*The architectural orders as metaphors of culture and nature in the Renaissance and
later*
CASVA, Visiting Senior Fellowship, spring 1981

JOHN BELDON SCOTT, [Rutgers University]
The iconography of the Italian library, 1450-1750
AAR, Rome Prize Fellowship, 1980-1981

WENDY S. SHEARD, Stony Creek, Connecticut
Sculpture and painting in Venice, 1480-1532
ACLS, Fellowship, 1981-1982

CLAIRE R. SHERMAN, Washington, D.C.
Illustrations of 14th- and 15th-century translations of Aristotle by Nicolas Oresme
CASVA, Senior Fellowship, 1981-1982

ELISE LAWTON SMITH, [University of California, Santa Barbara]
Paintings of Lucas van Leyden
NGA, Chester Dale Fellowship, 1980-1981

JOHN T. SPIKE, New York City
*Compilation of an annotated, illustrated revision of volumes VI and XIX of
Adam von Bartsch, Le Peintre-Graveur*
NEH, Grant for Research Materials (Tools and Reference Works),
1980-1982 (2 grants)

DEBORAH STOTT, University of Texas, Dallas
*Sculptural reliefs of Jacopo Sansovino and the role and theory of relief sculpture in
15th- and 16th-century Italian art*
AAR, Rome Prize Fellowship, 1980-1981

DEBORAH STOTT, University of Texas, Dallas
Jacopo Sansovino's relief sculpture and Venetian colorism
ACLS, Grant-in-Aid, 1980-1981; GKD, Grant, 1980-1981

VIRGINIA TUTTLE, National Gallery of Art
The relation of cabalistic texts to H. Bosch's Garden of Earthly Delights
CASVA, Curatorial Fellowship, 1981

ELLIS WATERHOUSE, Oxford
Italian Renaissance paintings in the Getty collection
JPGM, Guest Scholar, winter 1981

JAMES A. WELU, Worcester Art Museum
*Collections of 16th- and 17th-century Dutch cartography in The Hague, London,
and Paris*
NEA, Fellowship for Museum Professionals, 1981-1982

SARAH B. WILK, Rutgers University
The Chapel of St. Anthony in the Santo, Padua
GKD, Grant, 1981-1982

Seventeenth and Eighteenth Century

ANN UHRY ABRAMS, Spelman College
Late 18th-century American history painting
SI, National Portrait Gallery, Smithsonian Fellowship, 1980-1981; SI,
National Museum of American Art, Smithsonian Fellowship, 1981-1982

ANN JENSEN ADAMS, [Harvard University]
Paintings of Thomas de Keyser
MMA, Chester Dale Fellowship, 1981-1982

ADRIENNE ATKINSON, [Yale University]
*The iconography of trees, woods, and forests in French garden theory and
practice, 1760-1870*
DO, Junior Fellowship, fall 1981

WILLIAM L. BARCHAM, Fashion Institute of Technology, New York
The religious paintings of Tiepolo and Venetian spirituality
NEH, Fellowship for College Teachers, 1981-1982

SUSAN J. BARNES, [New York University, Institute of Fine Arts]
The Italian period of Anthony Van Dyck, c.1621-1627
CASVA, David E. Finley Fellowship, 1981-1984

DAVID BJELAJAC, [University of North Carolina, Chapel Hill]
*The relevance of Washington Allston's religious paintings to American politics
and culture*
SI, National Museum of American Art, Smithsonian Fellowship,
1981-1982

DIANE DeGRAZIA BOHLIN, National Gallery of Art
*Sixteenth- and 17th-century Italian drawings in public and private collections in
Italy*
NEA, Fellowship for Museum Professionals, 1981-1982

JEREMIAH D. BRADY, American Numismatic Society
The coinage of Charles I (1625-1649) in British collections
NEA, Fellowship for Museum Professionals, 1980

CHARLOTTE V. BROWN, Raleigh
*Multidisciplinary research on the contributions, practices, and social identities of
architects and builders in North Carolina from 1650 to the present*
NEH, State and Local History and Regional Studies Grant, 1980-1982

JONATHAN BROWN, New York University, Institute of Fine Arts
El Greco and Toledo
JSG, Fellowship, 1980-1981

CELESTE ANNE BRUSATI, [University of California, Berkeley]
*Pictorial representation in art and theoretical writing of Samuel Van Hoogstraten
(1627-1678)*
NGA, Robert H. and Clarice Smith Fellowship, 1980-1981

MALCOLM J. CAMPBELL, University of Pennsylvania
Art patronage of the Grand Ducal Medici, 1610-1670
NEH, Independent Study and Research Fellowship, 1981-1982

CARY CARSON, Colonial Williamsburg Foundation
*A study of the growth and function of towns in the rural society of tidewater
Virginia through a case study of York County, 1630-1830*
NEH, State and Local History and Regional Studies Grant, 1979-1982

IRENE CIOFFI, [New York University, Institute of Fine Arts]
Corrado Giaquinto at the Spanish court
MMA, Theodore Rousseau Fellowship, 1981-1982

- MICHAEL D. COE, Yale University
The treatises of Hernando Ruiz de Alarcon
 NEH, Independent Study and Research Fellowship, 1980-1981
- JUDITH COLTON, Yale University
Pantheons in baroque Italy
 ACLS, Grant-in-Aid, 1981-1982
- HELEN A. COOPER, Yale University Art Gallery
The work of John Trumbull (1756-1843)
 NEA, Fellowship for Museum Professionals, 1980-1981
- NICOLA COURTRIGHT, [New York University, Institute of Fine Arts]
Bril frescoes in Rome
 MMA, Theodore Rousseau Fellowship, 1980-1981
- EUGENE J. DWYER, Kenyon College
Documentation of excavations of Pompeii, 1748-1860
 NEH, Fellowship for College Teachers, 1980-1981
- LORENZ EITNER, Stanford University
A documentary and pictorial history of European art between 1770-1850, with special emphasis on social conditions
 NEH, Basic Research Grant, 1979-1981
- DAVID FREEDBERG, University of London
The status of the image in the Netherlands in the 16th and 17th centuries
 IAS, Member of School of Historical Studies, 1980-1981
- ANN FRIEDMAN, [Bryn Mawr College]
The "Grand Commande" for the sculpture of the Parterre d'Eau at Versailles, 1672-1683
 DO, Junior Fellowship, 1981-1982
- ADELHEID N. GEALT, Indiana University Art Museum
Italian baroque paintings by Ribera, Caracciolo, and others in Naples, Bologna, and Rome
 NEA, Fellowship for Museum Professionals, 1980
- RICHARD A. GOLDTHWAITE, The Johns Hopkins University
The social and economic history of art in preindustrial Europe
 JSG, Fellowship, 1980-1981
- ELISE L. GOODMAN, University of Cincinnati
The relationship between secular paintings and amorous literature in the 16th-17th centuries
 CASVA, Visiting Senior Fellowship, summer 1981

PAMELA GORDON, [Princeton University]
The paintings and drawings of Charles Delafosse
MMA, Theodore Rousseau Fellowship, 1981-1982

ALAN GOWANS, University of Victoria, British Columbia
Style and social function in North American architecture
CASVA, Senior Fellowship, 1981-1982

ANN SUTHERLAND HARRIS, Metropolitan Museum of Art
Artistic theory, artistic practice, and artistic politics in seicento Rome
NEH, Independent Study and Research Fellowship, 1981-1982

ANN SUTHERLAND HARRIS, Metropolitan Museum of Art
Catalogue of the drawings and paintings of Bernini
NEA, Fellowship for Museum Professionals, 1981-1982

EGBERT HAVERKAMP-BEGEMANN, New York University,
Institute of Fine Arts
Dutch and Flemish baroque paintings in the Getty collection
JPGM, Guest Scholar, winter 1980-1981

HENRY HAWLEY, Cleveland Museum of Art and Case Western
Reserve University
The works of Jean-Pierre Latz in the Getty collection
JPGM, Guest Scholar, spring-summer 1981

LESLIE GRIFFIN HENNESSEY, [University of Kansas]
Jacopo Amigoni's professional activity in Venice: two archival problems
GKD, Grant, 1981-1982

FRIMA F. HOFRICHTER, Highland Park, New Jersey
Judith Leyster
ACLS, Grant-in-Aid, 1980-1981

WILLIAM E. HOOD, Oberlin College
The Sacro Monte of Varallo: style and function in Renaissance religious art
NEH, Fellowship for College Teachers, 1980-1981

FRANK L. HORTON, Old Salem, Inc., Winston-Salem
An index of early southern artists and artisans, to be a companion volume for the
Catalogue of Early Southern Decorative Arts Prior to 1821
NEH, Grant for Research Materials (Tools and Reference Works),
1980-1982

BROCK JOBE, Society for Preservation of New England Antiquities
The study of 17th- and 18th-century furniture in the collection of the Society for
Preservation of New England Antiquities
NEH, State and Local History and Regional Studies, Grant, 1979-1980

ANITA JOPLIN, [University of California, Berkeley]
Jan Brueghel and the Encyclopaedic collection
CASVA, Robert H. and Clarice Smith Fellowship, 1981-1983

CAROLINE KARPINSKI, Washington, D.C.
Italian chiaroscuro woodcuts, 1515-1650
CASVA, Visiting Senior Fellowship, summer 1980

THOMAS DaCOSTA KAUFMANN, Princeton University
Central European drawings, 1540-1700
ACLS, Fellowship, 1981-1982

JOHN T. KIRK, Boston University
American and English furniture, 1630-1830
NEH, Independent Study and Research Fellowship, 1980-1981

BEATA KITSIKI-PANAGOPOULOS, San Jose State University
Architecture of 18th-century mansions in the Balkans under Ottoman rule
ACLS and Social Science Research Council, East European Studies
Fellowship, 1980-1981

GEORGE KNOX, University of British Columbia
Piazzetta and Tiepolo Studies
IAS, Member of School of Historical Studies, 1980-1981

ANNE S. KRAATZ, Paris
*The lace industry in Venice from the mid-17th century to the mid-18th century, its
economic importance and its eventual decline*
GKD, Grant, 1981-1982

CAROL H. KRINSKY, New York University
Synagogues of Europe
ACLS, Grant-in-Aid, 1981-1982

BRIAN LUKACHER, [University of Delaware]
Architectural fantasy in English romantic art
CASVA, Chester Dale Fellowship, 1981-1982

JANICE S. LYLE, [University of California, Santa Barbara]
Dante illustrations in English art, 1770-1880
NGA, Chester Dale Fellowship, 1980-1981

TOD A. MARDER, Rutgers University
Bernini's town planning
ACLS, Grant-in-Aid, 1981-1982

JOHN W. McCOUBREY, University of Pennsylvania
Landscape painting: 1775-1906
NEH, Independent Study and Research Fellowship, 1980-1981

GRIDLEY McKIM-SMITH, Tulane University, Newcomb College
Velázquez: The archaeology of genius
ACLS, Fellowship, 1980-1981

ELIZABETH McKINSEY, Harvard University
The sublime in America: an aesthetic tradition in romantic literature and painting
NEH, Independent Study and Research Fellowship, 1980-1981

JENNIFER MONTAGU, Warburg Institute
Charles Le Brun and the theory of expression
IAS, Member of School of Historical Studies, 1980-1981

ROGER W. MOSS, Athenaeum of Philadelphia
Compilation and publication of a Biographical Dictionary of Philadelphia Architects, containing narrative sketches of builders and architects working in the region prior to 1930, along with bibliographies and lists of their known buildings
NEH, Grant for Research Materials (Tools and Reference Works),
1980-1983

JEFFREY MULLER, Bowdoin College
Rubens's ideas on art
IAS, Member of School of Historical Studies, 1980-1981

STEVEN N. ORSO, University of Illinois, Urbana-Champaign
Philip IV and the decoration of the Alcázar of Madrid
ACLS, Grant-in-Aid, 1980-1981

JOHN A. PINTO, Smith College
Early 18th-century projects for the Trevi Fountain in Rome
ACLS, Fellowship, 1980-1981

MARTHA POLLAK, [Massachusetts Institute of Technology]
The civic expansions of Turin in the 1620s and 1670s
CASVA, Chester Dale Fellowship, 1981-1982

RUDOLF PREIMESBERGER, Freie Universität, Berlin
Decoration of S. Agnese in the Piazza Navona
IAS, Member of School of Historical Studies, 1980-1981

CHRISTOPHER RIOPELLE, [New York University, Institute of Fine Arts]
The drawings of Charles Delafosse
MMA, Chester Dale Fellowship, 1981-1982

MARCEL ROETHLISBERGER, University of Geneva
Heritage of Claude Lorrain in landscape painting through the 19th century
CASVA, Visiting Senior Fellowship, summer 1980

H. DIANE RUSSELL, National Gallery of Art

The art of Claude Lorrain

IAS, Member of School of Historical Studies, 1980-1981; NEA,

Fellowship for Museum Professionals, 1980-1981

JOSEPH RYKWERT, Cambridge University

The architectural orders as metaphors of culture and nature in the Renaissance and later

CASVA, Visiting Senior Fellowship, spring 1981

ALAN SALZ, [Harvard University]

Ludovico Carracci

MMA, Theodore Rousseau Fellowship, 1980-1981; Andrew W. Mellon

Fellowship, 1981-1982

JOHN BELDON SCOTT, [Rutgers University]

The iconography of the Italian library, 1450-1750

AAR, Rome Prize Fellowship, 1980-1981

RICHARD E. SPEAR, Oberlin College

Domenichino (1581-1641): a catalogue raisonné of the paintings and preparatory drawings

NEH, Independent Study and Research Fellowship, 1980-1981

JOHN T. SPIKE, New York City

Compilation of an annotated, illustrated revision of volumes VI and XIX of Adam von Bartsch, Le Peintre-Graveur

NEH, Grant for Research Materials (Tools and Reference Works), 1980-1982 (2 grants)

BARBARA M. STAFFORD, University of Chicago

Illustrated travel accounts in the late 18th and early 19th century

CASVA, Senior Fellowship, 1981-1982

DAVID H. STEEL, [Bryn Mawr College]

Fresco decoration of the octagonal cloister of San Michele in Bosco in Bologna (Ludovico Carracci)

NGA, Samuel H. Kress Fellowship, 1980-1981

SUSAN E. STRICKLER, Virginia Museum of Fine Arts

A study of southern painting from the 17th century to the present covering the area from Maryland to Florida, across the South to Texas and north to Kentucky

NEH, State and Local History and Regional Studies Grant, 1980-1981

LONN W. TAYLOR, Museum of New Mexico, Santa Fe

A survey of New Mexican furniture from 1600-1940

NEH, State and Local History and Regional Studies Grant, 1980-1982

LISA VERGARA, Hunter College
Anthony Van Dyck's vision of the artist
ACLS, Research Fellowship for Recent Recipients of the Ph.D., 1981-1982

FRANCIS WATSON, London
Mounted Oriental porcelain in the Getty collection
JPGM, Guest Scholar, spring 1981

JAMES A. WELU, Worcester Art Museum
Collections of 16th- and 17th-century Dutch cartography in The Hague, London, and Paris
NEA, Fellowship for Museum Professionals, 1981-1982

RICHARD WENDORF, Northwestern University
A comparative study of English biography and portrait painting, 1640-1800
ACLS, Fellowship, 1981-1982

ARTHUR K. WHEELOCK, JR., National Gallery of Art
Research in Amsterdam on Jan Vermeer's painting techniques
NEA, Fellowship for Museum Professionals, 1980

EUNICE WILLIAMS, Fogg Art Museum, Harvard University
The paintings of Jean-Honoré Fragonard
NEA, Fellowship for Museum Professionals, 1980-1981

Nineteenth Century

ADRIENNE ATKINSON, [Yale University]
The iconography of trees, woods, and forests in French garden theory and practice, 1760-1870
DO, Junior Fellowship, fall 1981

SUSAN BEAN, Yale University
Elite costumes in 19th-century India
MMA, Andrew W. Mellon Fellowship, 1981-1982

DAVID BECKER, Houghton Library, Harvard University
Artistic sources and technical connoisseurship of Rodolphe Bresdin's prints
MMA, Chester Dale Fellowship, 1980-1981

DAVID BJELAJAC, [University of North Carolina, Chapel Hill]
The relevance of Washington Allston's religious paintings to American politics and culture
SI, National Museum of American Art, Smithsonian Fellowship,
1981-1982

NORMA BROUDE, American University
The Florentine macchiaioli and their contributions to 19th-century European painting
NEH, Fellowship for College Teachers, 1981-1982

CHARLOTTE V. BROWN, Raleigh
Multidisciplinary research on the contributions, practices, and social identities of architects and builders in North Carolina from 1650 to the present
NEH, State and Local History and Regional Studies Grant, 1980-1982

MARILYN R. BROWN, Tulane University
Gypsies and other Bohemians: the symbol of the artist in 19th-century France
ACLS, Research Fellowship for Recent Recipients of the Ph.D., 1981-1982

CARY CARSON, Colonial Williamsburg Foundation
A study on the growth and function of towns in the rural society of tidewater Virginia through a case study of York County, 1630-1830
NEH, State and Local History and Regional Studies Grant, 1979-1982

JOHN A. CHEWNING, [Massachusetts Institute of Technology]
W. W. Ware, architectural educator
NGA, Samuel H. Kress Fellowship, 1980-1981

PATRICIA CIAFFA, [Columbia University]
The portraits of Edouard Vuillard
MMA, Theodore Rousseau Fellowship, 1980-1981

WILLENE B. CLARK, Marlboro, Vermont
Planning of committees and guidelines for a census of stained glass windows in America from 1840-1940
NEH, Grant for Research Materials (Tools and Reference Works),
1980-1981

HELEN A. COOPER, Yale University Art Gallery
The work of John Trumbull (1756-1843)
NEA, Fellowship for Museum Professionals, 1980-1981

ANDREW COSENTINO, Franklin and Marshall College
American art and the rural ideal
SI, National Museum of American Art, Smithsonian Fellowship,
1980-1981

PHILIP N. CRONENWETT, Dartmouth College
The papers of members of the Cornish Colony of New Hampshire, including Augustus Saint-Gaudens
NEH, Research Resources Grant (Organization and Improvement),
1980-1981

EUGENE J. DWYER, Kenyon College
Documentation of excavations of Pompeii, 1748-1860
NEH, Fellowship for College Teachers, 1980-1981

LORENZ EITNER, Stanford University
*A documentary and pictorial history of European art between 1770-1850, with
special emphasis on social conditions*
NEH, Basic Research Grant, 1979-1981

ELIZABETH ELLIS, [Columbia University]
Art and taste in Boston, 1839-1850
SI, National Museum of American Art and National Portrait Gallery,
Smithsonian Fellowship, 1981-1982

ROWLAND P. ELZEA, Delaware Art Museum
Pre-Raphaelite art and related decorative arts in England
NEA, Fellowship for Museum Professionals, 1980-1981

LEOPOLD D. ETTLINGER, University of California, Berkeley
Themes in 19th-century painting; Raphael
CASVA, Kress Professor, 1980-1981

MADELEINE FIDELL BEAUFORT, The American College, Paris
Art buying in the United States from the Civil War through the mid-1880s
CASVA, Visiting Senior Fellowship, summer 1981

MADELEINE FIDELL BEAUFORT, The American College, Paris
Samuel Avery's correspondence with American artists, critics, and collectors
ACLS, Grant-in-Aid, 1981-1982

ANDREW FORGE, Yale University
A reexamination of Monet
JSG, Fellowship, 1980-1981

WILLIAM H. GERDTS, Brooklyn College and Graduate Center, City
University of New York
History painting in America
JSG, Fellowship, 1980-1981

ALAN GOWANS, University of Victoria, British Columbia
Style and social function in North American architecture
CASVA, Senior Fellowship, 1981-1982

KATHRYN GREENTHAL, [New York University, Institute of Fine
Arts]
The sculptor Augustus Saint-Gaudens in an international context
MMA, Andrew W. Mellon Fellowship, 1980-1981; Chester Dale
Fellowship, 1981-1982

LOUISE HAMER, Laing Art Gallery, Newcastle-upon-Tyne
The influence of English style on 19th-century American urban female dress
MMA, Andrew W. Mellon Fellowship, 1980-1981

GEORGE L. HERSEY, Yale University
The debate of love in early pre-Raphaelite painting
ACLS, Grant-in-Aid, 1980-1981

EUGENIE HOFFMEYER, [Columbia University]
The use of painted decoration in mid-19th-century American interiors
MMA, Andrew W. Mellon Fellowship, 1981-1982

FRANK L. HORTON, Old Salem, Inc., Winston-Salem
An index of early southern artists and artisans, to be a companion volume for the
Catalogue of Early Southern Decorative Arts Prior to 1821
NEH, Grant for Research Materials (Tools and Reference Works),
1980-1982

ELIZABETH JOHNS, University of Maryland
Thomas Eakins's Gross Clinic
ACLS, Grant-in-Aid, 1980-1981

ELIZABETH JOHNS, University of Maryland
Thomas Eakins: iconography and cultural context in his paintings
SI, National Museum of American Art and Hirshhorn Museum and
Sculpture Garden, Smithsonian Fellowship, 1981-1982

DIANE C. JOHNSON, College of Charleston
American symbolist art
NEH, Fellowship for College Teachers, 1981-1982

EDWARD N. KAUFMAN, [Yale University]
Architecture of E. B. Lamb
NGA, David E. Finley Fellowship, 1978-1981

FRANKLIN KELLY, [University of Delaware]
The twilight paintings of Frederic Church
CASVA, Samuel H. Kress Fellowship, 1981-1983

JOHN T. KIRK, Boston University
American and English furniture, 1630-1830
NEH, Independent Study and Research Fellowship, 1980-1981

ROSALIND KRAUSS, Hunter College and Graduate Center, City
University of New York
Nineteenth-century "landscape" photography; The role of photography within
surrealism
CASVA, Senior Fellowship, 1980-1981

CAROL H. KRINSKY, New York University
Synagogues of Europe
ACLS, Grant-in-Aid, 1981-1982

BRIAN LUKACHER, [University of Delaware]
Architectural fantasy in English romantic art
CASVA, Chester Dale Fellowship, 1981-1982

JANICE S. LYLE, [University of California, Santa Barbara]
Dante illustrations in English art, 1770-1880
NGA, Chester Dale Fellowship, 1980-1981

PATRICIA MAINARDI, [City University of New York]
Universal Exposition of Paris, 1855-1900
CASVA, Chester Dale Fellowship, 1981-1982

KATHERINE MANTHORNE, [Columbia University]
*Latin America and the American consciousness: images of Latin America by
American artists, naturalists, and travel writers, 1839-1898*
SI, National Museum of American Art, Smithsonian Fellowship,
1981-1982

MARIANNE W. MARTIN, Boston College
The relationship between art and dance during the past hundred years
JSG, Fellowship, 1981-1982

ELIZABETH A. McCAULEY, University of New Mexico
The French photographic industry, 1840-1870
ACLS, Research Fellowship for Recent Recipients of the Ph.D., 1981-1982

JOHN W. McCOUBREY, University of Pennsylvania
Landscape painting: 1775-1906
NEH, Independent Study and Research Fellowship, 1980-1981

MARILYN J. McCULLY, Princeton University
Art and life in Barcelona in the 1890s: the paintings of Santiago Rusinol
NEH, Independent Study and Research Fellowship, 1980-1981

ELIZABETH McKINSEY, Harvard University
The sublime in America: an aesthetic tradition in romantic literature and painting
NEH, Independent Study and Research Fellowship, 1980-1981

THOMAS R. METCALF, University of California, Berkeley
British colonial architecture in India and Africa, 1880-1930
JSG, Fellowship, 1981-1982

KEITH N. MORGAN, Belmont, Massachusetts
A bibliography of all architectural books published in the U.S. between 1895-1941
NEH, Grant for Research Materials (Tools and Reference Works),
1980-1983

ROGER W. MOSS, Athenaeum of Philadelphia
*Compilation and publication of a Biographical Dictionary of Philadelphia
Architects, containing narrative sketches of builders and architects working in
the region prior to 1930, along with bibliographies and lists of their known
buildings*

NEH, Grant for Research Materials (Tools and Reference Works),
1980-1983

KATHLEEN D. NICHOLSON, Oberlin College
The use of poetry by painters in 19th-century England
NEH, Fellowship for College Teachers, 1980-1981

STANLEY OLSON, London
A biography of John Singer Sargent
JSG, Fellowship, 1980-1981

IAN OUSBY, University of Maryland
An edition of John Ruskin's correspondence with Charles Eliot Norton
JSG, Fellowship, 1980-1981

ANNE PALUMBO, [University of Maryland]
Joseph Pennell and the landscape of change
SI, National Museum of American Art and National Portrait Gallery,
Smithsonian Fellowship, 1980-1981, 1981-1982

ROBERT L. PATTEN, Rice University
A biography of George Cruikshank
JSG, Fellowship, 1980-1981

FRED W. PETERSON, University of Minnesota, Morris
The farmhouse in the upper midwestern United States
NEH, Fellowship for College Teachers, 1980-1981

LYNN PUDLES, [University of California, Berkeley]
Belgian symbolists
MMA, Theodore Rousseau Fellowship, 1980-1981

PAUL RABINOW, University of California, Berkeley
French colonial cities as political and aesthetic experiments
JSG, Fellowship 1980-1981

CLEOTA REED, Syracuse
Henry Chapman Mercer: his life and works
NEH, Independent Study and Research Fellowship, 1980-1981

MARCEL ROETHLISBERGER, University of Geneva
Heritage of Claude Lorrain in landscape painting through the 19th century
CASVA, Visiting Senior Fellowship, summer 1980

GEORGE T. M. SCHACKELFORD, [Yale University]

Degas's paintings, pastels, and drawings of dance subjects

NGA, David E. Finley Fellowship, 1980-1983

JULIE ANN SCHIMMEL, [New York University, Institute of Fine Arts]

Westward the course of empire: the rise and progress of John Mix Stanley

SI, National Museum of American Art, Smithsonian Fellowship,
1980-1981 and fall 1981

MARY M. SCHMIDT, Princeton University

A computerized index to 48 19th-century American art journals

NEH, Grant for Research Materials (Tools and Reference Works),
1980-1981

GEORGE J. SHERIDAN, JR., University of Oregon

Silk weavers in Lyon, 1831-1875

ACLS, Research Fellowship for Recent Recipients of the Ph.D., 1981-1982

MARC SIMPSON, [Yale University]

Anglo-American artists and writers in Worcestershire, 1885-1892: Frank Millet,

Edwin Austin Abbey, John S. Sargent, Henry James, and others

SI, National Museum of American Art, Smithsonian Fellowship,
1980-1981

JULIE SPRINGER-DELPH, [University of Minnesota]

The art and career of John White Alexander

SI, National Museum of American Art, Smithsonian Institution 10-week
Graduate Visiting Research Fellowship, summer 1981

BARBARA M. STAFFORD, University of Chicago

Illustrated travel accounts in the late 18th and early 19th century

CASVA, Senior Fellowship, 1981-1982

SUSAN E. STRICKLER, Virginia Museum of Fine Arts

*A study of southern painting from the 17th century to the present covering the area
from Maryland to Florida, across the South to Texas and north to Kentucky*

NEH, State and Local History and Regional Studies Grant, 1980-1981

LONN W. TAYLOR, Museum of New Mexico, Santa Fe

A survey of New Mexican furniture from 1600-1940

NEH, State and Local History and Regional Studies Grant, 1980-1982

NANCY J. TROY, The Johns Hopkins University

The interior in French art and design, 1890-1920

ACLS, Grant-in-Aid, 1981-1982

JOHN VINCI, Richard Nickel Committee
*Final research for the book which the architectural photographer and historian
Richard Nickel was writing at his death, a study of the architecture of Adler
and Sullivan*
NEH, State and Local History and Regional Studies Grant, 1979-1980

FRONIA E. WISSMAN, [Yale University]
Musical and poetical themes in the late paintings of Corot
CASVA, Samuel H. Kress Fellowship, 1981-1983

JAMES LEO YARNELL, [University of Chicago]
John La Farge's theory and practice of landscape painting
SI, National Museum of American Art, Smithsonian Fellowship,
1980-1981

Modern (1900-1945)

ZAKARIA ALI, Sains University of Malaysia
Development of American art during the 1930s
SI, National Museum of American Art, and ACLS, Fellowship, 1981-1982

STEPHANIE BARRON, Los Angeles County Museum of Art
Expressionist sculpture in West Germany
MMA, John J. McCloy Fellowship, 1981-1982

JAMES J. BEST, Kent State University
Art editors and illustrators, 1900-1910
ACLS, Grant-in-Aid, 1980-1981

EVE M. BLAU, Wesleyan University
The Viennese Gemeindebauten, 1919-1934
ACLS, Grant-in-Aid, 1981-1982

CHARLOTTE V. BROWN, Raleigh
*Multidisciplinary research on the contributions, practices, and social identities of
architects and builders in North Carolina from 1650 to the present*
NEH, State and Local History and Regional Studies Grant, 1980-1982

WILLIAM A. CAMFIELD, Rice University
Dada in Paris: the art, its content and context
NEH, Independent Study and Research Fellowship, 1981-1982

WHITNEY CHADWICK, San Francisco State University
Women artists of the dada and surrealist movements
NEH, Fellowship for College Teachers, 1981-1982

SAMUEL A. CHAMBERS, Jones Memorial Library, Lynchburg,
Virginia
*Description, preservation, and arrangement of 2000 architectural drawings by two
20th-century architects working in central Virginia*
NEH, Research Resources Grant (Organization and Improvement), 1980

PATRICIA CIAFFA, [Columbia University]
The portraits of Edouard Vuillard
MMA, Theodore Rousseau Fellowship, 1980-1981

WILLENE B. CLARK, Marlboro, Vermont
*Planning of committees and guidelines for a census of stained glass windows in
America from 1840-1940*
NEH, Grant for Research Materials (Tools and Reference Works),
1980-1981

DONALD C. CRAFTON, Yale University
The documentary films known as "City-Symphonies"
NEH, Fellowship for College Teachers, 1980-1981

RICHARD ETLIN, Washington, D.C.
*The response of Italian architecture in 1925 to Gropius's Internationale
Architektur*
AAR, Rome Prize Fellowship, 1980-1981

WILMA C. FAIRBANK, Cambridge, Massachusetts
The life and work of Liang Ssu-Ch'eng
NEH, Independent Study and Research Fellowship, 1980-1981

JONATHAN D. FINEBERG, Yale University
Les Tendances Nouvelles and Kandinsky
ACLS, Grant-in-Aid, 1980-1981

JONATHAN D. FINEBERG, Yale University
The content and style of Kandinsky's postwar art and its larger implications
NEH, Independent Study and Research Fellowship, 1981-1982

DAVID GEBHARD, University of California, Santa Barbara
George Washington Smith and the Spanish Colonial revival of the 1920s
JSG, Fellowship, 1980-1981

ANNE GIBSON, [University of Delaware]
Avant-garde magazines: their role in the development of abstract expressionism
MMA, Andrew W. Mellon Fellowship, 1981-1982

JENNIFER GIBSON, [University of Virginia]
The 1930s in New York: radical politics and avant-garde art
SI, National Museum of American Art, Smithsonian Fellowship,
1980-1981 and fall 1981

MARY GLUCK, Brown University
*The Lukacs Circle and the emergence of artistic modernism in fin de siècle
Hungary*
ACLS and Social Science Research Council, East European Studies
Fellowship, 1980-1981

ALAN GOWANS, University of Victoria, British Columbia
Style and social function in North American architecture
CASVA, Senior Fellowship, 1981-1982

JULIANNE J. GRIFFIN, Architectural History Foundation
*Publication of a translation of the first of four volumes of the architect Le
Corbusier's sketchbooks covering the years 1914-1948*
NEH, Grant for Research Materials (Publications), 1980-1981

PETER W. GUENTHER, University of Texas, Houston
The second period of German expressionism
CASVA, Visiting Senior Fellowship, summer 1980

PIRI HALASZ, [Columbia University]
Abraham Rattner, his art and its context in the 1940s
SI, National Museum of American Art, Smithsonian Fellowship,
1980-1981 and fall 1981

JEFFREY HAYES, [University of Maryland]
*The sources and development of Oscar Bluemner's principles of painting,
1907-1929*
SI, National Museum of American Art, Smithsonian Fellowship,
1980-1981, 1981-1982

NANCY G. HELLER, [Rutgers University]
The sculpture of Ibram Lassaw
SI, Hirshhorn Museum and Sculpture Garden, Smithsonian Fellowship,
1980-1981

DONALD HOFFMANN, *Kansas City Star*
Frank Lloyd Wright's Robie house
ACLS, Grant-in-Aid, 1981-1982

ELIZABETH HOLT, Belmont, Massachusetts
The Triumph of Art for the Public, volume III
ACLS, Grant-in-Aid, 1980-1981

WILLIAM INNES HOMER, University of Delaware
The Photo-Secession Group: history, style, criticism
CASVA, Associate, 1980-1981; NEH, Independent Study and Research
Fellowship, 1980-1981

PER HOVDENAKK, Sonja Henie-Niels Onstad Foundation,
Hovikodden, Finland
American art in the 1940s and 1950s
SI, National Museum of American Art, Fulbright Fellowship, 1981-1982

LAURANCE P. HURLBURT, Middleton, Wisconsin
*A study of the Mexican muralists, Orozco, Rivera, and Siqueiros, and their
impact upon this country in the 1930s and upon succeeding generations of
North American artists*
NEH, Basic Research Grant, 1980-1981

EUGENIA PARRY JANIS, Wellesley College
The photographic career of Henri LeSecq
ACLS, Fellowship, 1980-1981

ROSALIND KRAUSS, Hunter College and Graduate Center, City
University of New York
*The role of photography within surrealism; Nineteenth-century "landscape"
photography*
CASVA, Senior Fellowship, 1980-1981

CAROL H. KRINSKY, New York University
Synagogues of Europe
ACLS, Grant-in-Aid, 1981-1982

RUDOLF E. KUENZLI, University of Iowa
*The microfilming and photographing of original dada documents in private
collections in the United States and Europe*
NEH, Research Resources Grant (Organization and Improvement),
1980-1981

MARY E. LANCE, San Antonio, Texas
*Dallas and north Texas artists in the 1930s: the beginnings of modern art in
Texas*
NEH, Independent Study and Research Fellowship, 1980-1981

ELLEN H. LANDAU, [University of Delaware]
Lee Krasner and the development of abstract expressionism
SI, National Museum of American Art, Smithsonian Fellowship,
1980-1981

JONATHAN LANE, Wayne, Pennsylvania
Pattern of suburban growth in the United States in the early 20th century
CASVA, Visiting Senior Fellowship, spring 1981

ELIZABETH L. LANGHORNE, University of Virginia
The content of Jackson Pollock's art
NEH, Fellowship for College Teachers, 1980-1981

MARIANNE W. MARTIN, Boston College
The relationship between art and dance during the past hundred years
JSG, Fellowship, 1981-1982

THERESA M. McBRIDE, The College of the Holy Cross, Worcester
L'art nouveau: the social implications of interior design in the belle époque
NEH, Fellowship for College Teachers, 1981-1982

THOMAS R. METCALF, University of California, Berkeley
British colonial architecture in India and Africa, 1880-1930
JSG, Fellowship, 1981-1982

KEITH N. MORGAN, Belmont, Massachusetts
A bibliography of all architectural books published in the U.S. between 1895-1941
NEH, Grant for Research Materials (Tools and Reference Works),
1980-1983

ROGER W. MOSS, Athenaeum of Philadelphia
Compilation and publication of a Biographical Dictionary of Philadelphia Architects, containing narrative sketches of builders and architects working in the region prior to 1930, along with bibliographies and lists of their known buildings
NEH, Grant for Research Materials (Tools and Reference Works),
1980-1983

STEVEN A. NASH, Albright-Knox Art Gallery
The life and work of Naum Gabo
NEA, Fellowship for Museum Professionals, 1980-1981

ANNE PALUMBO, [University of Maryland]
Joseph Pennell and the landscape of change
SI, National Museum of American Art and National Portrait Gallery,
Smithsonian Fellowship, 1980-1981, 1981-1982

PAUL RABINOW, University of California, Berkeley
French colonial cities as political and aesthetic experiments
JSG, Fellowship, 1980-1981

CLEOTA REED, Syracuse
Henry Chapman Mercer: his life and works
NEH, Independent Study and Research Fellowship, 1980-1981

THEODORE REFF, Columbia University
Modern art and tradition
ACLS, Fellowship, 1981-1982

SABINE REWALD, [New York University, Institute of Fine Arts]
Balthus
MMA, Andrew W. Mellon Fellowship, 1981-1982

WILFORD SCOTT, [University of Delaware]

Philadelphia modernism, 1905-1920

SI, National Museum of American Art and Hirshhorn Museum and Sculpture Garden, Smithsonian Fellowship, 1980-1981 and fall 1981

GERALD SILK, Columbia University

Giacomo Balla's involvement with the "scuola della campagna romana"

AAR, Rome Prize Fellowship, 1981-1982

CHARLOTTE VIRGINIA STOKES, Oakland University, Michigan

Scientific sources and iconography of Max Ernst

CASVA, Visiting Senior Fellowship, summer 1981

SUSAN E. STRICKLER, Virginia Museum of Fine Arts

A study of southern painting from the 17th century to the present covering the area from Maryland to Florida, across the South to Texas and north to Kentucky

NEH, State and Local History and Regional Studies Grant, 1980-1981

DICKRAN L. TASHJIAN, University of California, Irvine

The cultural politics of surrealism and the American avant-garde, 1925-1950

JSG, Fellowship, 1980-1981

LONN W. TAYLOR, Museum of New Mexico, Santa Fe

A survey of New Mexican furniture from 1600-1940

NEH, State and Local History and Regional Studies Grant, 1980-1982

DIANE TEPFER, [University of Michigan]

Edith Gregor Halpert and the Downtown Gallery downtown, 1926-1940: a study in American art patronage

SI, National Museum of American Art, Smithsonian Fellowship, 1981-1982

MARIANNA TORGOVNICK, Duke University

Modern art and the modern novel

JSG, Fellowship, 1981-1982

NANCY J. TROY, The Johns Hopkins University

The interior in French art and design, 1890-1920

ACLS, Grant-in-Aid, 1981-1982

JOHN VINCI, Richard Nickel Committee

Final research for the book which the architectural photographer and historian Richard Nickel was writing at his death, a study of the architecture of Adler and Sullivan

NEH, State and Local History and Regional Studies Grant, 1979-1980

PEG WEISS, Guggenheim Museum

Galka Scheyer and the Blue Four: dialogue with America

NEH, Independent Study and Research Fellowship, 1981-1982

O. K. WERCKMEISTER, University of California, Los Angeles
The historical conditions of Paul Klee's career
JSG, Fellowship, 1981-1982

Contemporary (1945-present)

DORE ASHTON, Cooper Union
The expansion of the visual arts in the United States since World War II
NEH, Independent Study and Research Fellowship, 1980-1981

PETER BRUNETTE, George Mason University
Critical study of the films of Roberto Rossellini
CASVA, Associate, 1981-1982; NEH, Fellowship for College Teachers,
1981-1982

WILMA C. FAIRBANK, Cambridge, Massachusetts
The life and work of Liang Ssu-Ch'eng
NEH, Independent Study and Research Fellowship, 1980-1981

ANNE GIBSON, [University of Delaware]
Avant-garde magazines: their role in the development of abstract expressionism
MMA, Andrew W. Mellon Fellowship, 1981-1982

NANCY G. HELLER, [Rutgers University]
The sculpture of Ibram Lassaw
SI, Hirshhorn Museum and Sculpture Garden, Smithsonian Fellowship,
1980-1981

PER HOVDENAKK, Sonja Henie-Niels Onstad Foundation,
Hovikodden, Finland
American art in the 1940s and 1950s
SI, National Museum of American Art, Fulbright Fellowship, 1981-1982

CAROL H. KRINSKY, New York University
Synagogues of Europe
ACLS, Grant-in-Aid, 1981-1982

ELLEN H. LANDAU, [University of Delaware]
Lee Krasner and the development of abstract expressionism
SI, National Museum of American Art, Smithsonian Fellowship,
1980-1981

ELIZABETH L. LANGHORNE, University of Virginia
The content of Jackson Pollock's art
NEH, Fellowship for College Teachers, 1980-1981

CHARLES E. LICKA, [University of Washington, Seattle]
The visionary art of Joseph Cornell
NGA, Chester Dale Fellowship, 1980-1981

MARIANNE W. MARTIN, Boston College
The relationship between art and dance during the past hundred years
JSG, Fellowship, 1981-1982

STEVEN A. NASH, Albright-Knox Art Gallery
The life and work of Naum Gabo
NEA, Fellowship for Museum Professionals, 1980-1981

PHYLLIS B. PLOUS, University Art Museum, University of
California, Santa Barbara
Young contemporary artists in the Southwest and Pacific Northwest
NEA, Fellowship for Museum Professionals, 1980-1981

JANICE K. ROSS, Tuskegee Institute
A critical study of contemporary popular visual forms
NEH, Fellowship for College Teachers, 1981-1982

IRVING H. SANDLER, State University of New York, Purchase
The New York school: painters and sculptors of the 1960s
NEH, Independent Study and Research Fellowship, 1980-1981

DICKRAN L. TASHJIAN, University of California, Irvine
The cultural politics of surrealism and the American avant-garde, 1925-1950
JSG, Fellowship, 1980-1981

A. BRET WALLER, Memorial Art Gallery, University of Rochester
The international art market in New York and London
NEA, Fellowship for Museum Professionals, 1980-1981

Africa

DANIEL P. BIEBUYCK, University of Delaware
The arts and cultures of Central Africa
JSG, Fellowship, 1980-1981

SYLVIA ARDEN BOONE, Yale University
Sande and Poro masking traditions in Sierra Leone
ACLS, Grant-in-Aid, 1981-1982

SARAH BRETT-SMITH, [Yale University]
The ritual significance of cloth attached to Bambara sculpture
MMA, J. Clawson Mills Fellowship, 1980-1981; Andrew W. Mellon
Fellowship, 1981-1982

CHRISTRAUD M. GEARY, Medford, Massachusetts
*The translation and annotation of scholarly German monographs and studies on
West African art by Drs. Himmelheber and Fischer*
NEH, Grant for Research Materials (Translations), 1980

THOMAS R. METCALF, University of California, Berkeley
British colonial architecture in India and Africa, 1880-1930
JSG, Fellowship, 1981-1982

PAUL RABINOW, University of California, Berkeley
French colonial cities as political and aesthetic experiments
JSG, Fellowship, 1980-1981

ROY SIEBER, Indiana University
The northern factor in sub-Saharan arts and crafts
NEH, Independent Study and Research Fellowship, 1980-1981

CYNTHIA C. TURNER, The Studio Museum in Harlem
African art and the role of the museum in northern and western Africa
NEA, Fellowship for Museum Professionals, 1980-1981

Oceania

PHILLIP H. LEWIS, Field Museum of Natural History
Anthropological art research in New Ireland, Papua, New Guinea
NEA, Fellowship for Museum Professionals, 1981-1982

Central Asia and India

FREDERICK M. ASHER, University of Minnesota
The monuments of Nalanda and Gaya: Buddhist monastery and Hindu pilgrimage centers
NEH, Independent Study and Research Fellowship, 1981-1982

SUSAN BEAN, Yale University
Elite costumes in 19th-century India
MMA, Andrew W. Mellon Fellowship, 1981-1982

GEORGE F. DALES, University of California, Berkeley
Prepublication research and manuscript preparation for three volumes on the excavations at Mohenjo Daro, Pakistan
NEH, Basic Research Grant, 1980-1981

ANNETTE ITTIG, Oriental Institute, Oxford University
Kurdish and Kirman carpets
MMA, Andrew W. Mellon Fellowship, 1980-1981

MICHAEL W. MEISTER, University of Pennsylvania
Archival and editorial work on the first volume of the encyclopedia of Indian temple architecture
NEH, Grant for Research Materials (Tools and Reference Works),
1980-1982

THOMAS R. METCALF, University of California, Berkeley
British colonial architecture in India and Africa, 1880-1930
JSG, Fellowship, 1981-1982

CLARK B. WORSWICK, Asia Society
The precursors to photographers in Asia and West Asia
NEA, Fellowship for Museum Professionals, 1980-1981

Southeast Asia and the Far East

ROBERTA BICKFORD, [Princeton University]
Wang Mien (1287-1359) and the development of the monochrome ink plum
MMA, Chester Dale Fellowship, 1980-1981

SUZANNE CAHILL, [University of California, Berkeley]
Style and iconography in Chinese bronze mirrors of the Han through T'ang periods
SI, Freer Gallery of Art, Smithsonian Fellowship, 1982-1983

KWANG-CHIH CHANG, Harvard University
Prepublication preparation of a manuscript based on a series of lectures on the archaeology of China's Han dynasty (206 B.C.-A.D. 220) given by Wang Zhong-shu in October 1979
NEH, Basic Research Grant, 1980-1981

ANNE D. CLAPP, Wellesley College
The painting of T'ang Yin
NEH, Independent Study and Research Fellowship, 1981-1982

YASUSHU EGAMI, Tokyo National Research Institute of Cultural Properties
Group of 14th-century Japanese scrolls
CASVA, Senior Fellowship, 1981-1982

WILMA C. FAIRBANK, Cambridge, Massachusetts
The life and work of Liang Ssu-Ch'eng
NEH, Independent Study and Research Fellowship, 1980-1981

ALAN JOHN HAY, Harvard University
Landscape and Chinese painting
NEH, Independent Study and Research Fellowship, 1981-1982

HONGNAM KIM, [Yale University]
Chou Liang-kung (1612-1672) and his painter friends: mid-17th-century Chinese painting
SI, Freer Gallery of Art, Smithsonian Fellowship, 1980-1981; MMA, J. Clawson Mills Fellowship, 1981-1982

DANIEL E. MADER, College of Mount Saint Joseph, Ohio
Chinese culture: language and art for understanding
NEH, Fellowship for College Teachers, 1981-1982

DEBORAH MULLER, [Yale University]
The Nine Songs handscroll tradition in Chinese painting
MMA, J. Clawson Mills Fellowship, 1980-1981

KOJI NAKAMURA, Nara Women's University
Japanese Buddhist art
SI, Freer Gallery of Art, Harold P. Stern Memorial Fund Fellowship,
1980-1981

PAUL RABINOW, University of California, Berkeley
French colonial cities as political and aesthetic experiments
JSG, Fellowship, 1980-1981

SHOU-CHIEN SHIH, [Princeton University]
The "blue and green" style in the history of Chinese landscape painting
MMA, Andrew W. Mellon Fellowship, 1981-1982

CARON SMITH, [New York University, Institute of Fine Arts]
Fan K'uan tradition in Chinese landscape painting
MMA, Andrew W. Mellon Fellowship, 1981-1982

AMANDA STINCHECUM, Brooklyn
Kasuri textiles
MMA, Andrew W. Mellon Fellowship, 1981-1982

SUSAN G. TRIPP, Evergreen House, The Johns Hopkins University
The Japanese collection in the British Museum
NEA, Fellowship for Museum Professionals, 1981-1982

FRANCIS WATSON, London
Mounted Oriental porcelain in the Getty collection
JPGM, Guest Scholar, spring 1981

CLARK B. WORSWICK, Asia Society
The precursors to photographers in Asia and West Asia
NEA, Fellowship for Museum Professionals, 1980-1981

Western Hemisphere (preconquest)

JANE P. DWYER, Brown University
*The conservation and cataloguing of a collection of some 20,000 images of the
archaeology and anthropology of America*
NEH, Research Resources Grant (Organization and Improvement),
1980-1982

CLARA LIPSON, Museum of Archaeology at Staten Island
Pre-Columbian and ethnographic art collections in Latin America
NEA, Fellowship for Museum Professionals, 1981-1982

VIRGINIA MILLER, [University of Texas, Austin]
The stucco frieze at Acanceh, Yucatan (c.500-600 A.D.)
DO, Junior Fellowship, 1981-1982

LEE A. PARSONS, St. Louis Art Museum
A stylistic study of stone sculpture from Kaminaljuyu and other pre and early classical sites in the southern Maya area
NEH, Independent Study and Research Fellowship, 1981-1982

ANNE-LOUISE SCHAFFER, Dumbarton Oaks
Catalogue of ancient metal objects from Loma Negra
MMA, Andrew W. Mellon Fellowship, 1980-1981, 1981-1982

EMILY UMBERGER, [Columbia University]
The styles of Aztec sculptures and their regions of origin; the history of American and European collections of Aztec sculpture
MMA, Chester Dale Fellowship, 1980-1981

LINNEA H. WREN, Gustavus Adolphus College
The great ball court at Chichen Itza
NEH, Fellowship for College Teachers, 1980-1981

Latin America (postconquest)

JOYCE W. BAILEY, New England Council of Latin American Studies
Preparation for publication of a Handbook of Latin American Art (10 volumes) to serve as a basic research tool in the field of Latin American art history
NEH, Grant for Research Materials (Tools and Reference Works),
1980-1983

LAURANCE P. HURLBURT, Middleton, Wisconsin
A study of the Mexican muralists, Orozco, Rivera, and Siqueiros, and their impact upon this country in the 1930s and upon succeeding generations of North American artists
NEH, Basic Research Grant, 1980-1981

KATHERINE MANTHORNE, [Columbia University]
Latin America and the American consciousness: images of Latin America by American artists, naturalists, and travel writers, 1839-1898
SI, National Museum of American Art, Smithsonian Fellowship,
1981-1982

PETER G. ROE, University of Delaware
Art and social identity among the Shipibo Indians of Peru
NEH, Fellowship for College Teachers, 1980-1981

United States and Canada (colonial-present)

ANN UHRY ABRAMS, Spelman College
Late 18th-century American history painting
SI, National Portrait Gallery, Smithsonian Fellowship, 1980-1981;
National Museum of American Art, Smithsonian Fellowship, 1981-1982

ZAKARIA ALI, Sains University of Malaysia
Development of American art during the 1930s
SI, National Museum of American Art, and ACLS, Fellowship, 1981-1982

DORE ASHTON, Cooper Union
The expansion of the visual arts in the United States since World War II
NEH, Independent Study and Research Fellowship, 1980-1981

DAVID BJELAJAC, [University of North Carolina, Chapel Hill]
*The relevance of Washington Allston's religious paintings to American politics
and culture*
SI, National Museum of American Art, Smithsonian Fellowship,
1981-1982

CHARLOTTE V. BROWN, Raleigh
*Multidisciplinary research on the contributions, practices, and social identities of
architects and builders in North Carolina from 1650 to the present*
NEH, State and Local History and Regional Studies Grant, 1980-1982

CARY CARSON, Colonial Williamsburg Foundation
*A study on the growth and function of towns in the rural society of tidewater
Virginia through a case study of York County, 1630-1830*
NEH, State and Local History and Regional Studies Grant, 1979-1982

SAMUEL A. CHAMBERS, Jones Memorial Library, Lynchburg,
Virginia
*Description, preservation, and arrangement of 2000 architectural drawings by two
20th-century architects working in central Virginia*
NEH, Research Resources Grant (Organization and Improvement), 1980

JOHN A. CHEWNING, [Massachusetts Institute of Technology]
W. W. Ware, architectural educator
NGA, Samuel H. Kress Fellowship, 1980-1981

WILLENE B. CLARK, Marlboro, Vermont
*Planning of committees and guidelines for a census of stained glass windows in
America from 1840-1940*

NEH, Grant for Research Materials (Tools and Reference Works),
1980-1981

HELEN A. COOPER, Yale University Art Gallery
The work of John Trumbull (1756-1843)
NEA, Fellowship for Museum Professionals, 1980-1981

ANDREW COSENTINO, Franklin and Marshall College
American art and the rural ideal
SI, National Museum of American Art, Smithsonian Fellowship,
1980-1981

PHILIP N. CRONENWETT, Dartmouth College
*The papers of members of the Cornish Colony of New Hampshire, including
Augustus Saint-Gaudens*
NEH, Research Resources Grant (Organization and Improvement),
1980-1981

ELIZABETH ELLIS, [Columbia University]
Art and taste in Boston, 1839-1850
SI, National Museum of American Art and National Portrait Gallery,
Smithsonian Fellowship, 1981-1982

MADELEINE FIDELL BEAUFORT, The American College, Paris
Art buying in the United States from the Civil War through the mid-1880s
CASVA, Visiting Senior Fellowship, summer 1981

MADELEINE FIDELL BEAUFORT, The American College, Paris
Samuel Avery's correspondence with American artists, critics, and collectors
ACLS, Grant-in-Aid, 1981-1982

EDITH A. FOLB, San Francisco State University
Seen and not heard: covert communication in American women's folk art
NEH, Fellowship for College Teachers, 1981-1982

DAVID GEBHARD, University of California, Santa Barbara
George Washington Smith and the Spanish Colonial revival of the 1920s
JSG, Fellowship, 1980-1981

WILLIAM H. GERDTS, Brooklyn College and Graduate Center, City
University of New York
History painting in America
JSG, Fellowship, 1980-1981

JENNIFER GIBSON, [University of Virginia]
The 1930s in New York: radical politics and avant-garde art
SI, National Museum of American Art, Smithsonian Fellowship,
1980-1981 and fall 1981

ALAN GOWANS, University of Victoria, British Columbia
Style and social function in North American architecture
CASVA, Senior Fellowship, 1981-1982

KATHRYN GREENTHAL, [New York University, Institute of Fine
Arts]
The sculptor Augustus Saint-Gaudens in an international context
MMA, Andrew W. Mellon Fellowship, 1980-1981; Chester Dale
Fellowship, 1981-1982

PIRI HALASZ, [Columbia University]
Abraham Rattner, his art and its context in the 1940s
SI, National Museum of American Art, Smithsonian Fellowship,
1980-1981 and fall 1981

LOUISE HAMER, Laing Art Gallery, Newcastle-upon-Tyne
The influence of English style on 19th-century American urban female dress
MMA, Andrew W. Mellon Fellowship, 1980-1981

JEFFREY HAYES, [University of Maryland]
*The sources and development of Oscar Bluemner's principles of painting,
1907-1929*
SI, National Museum of American Art, Smithsonian Fellowship,
1980-1981, 1981-1982

NANCY G. HELLER, [Rutgers University]
The sculpture of Ibram Lassaw
SI, Hirshhorn Museum and Sculpture Garden, Smithsonian Fellowship,
1980-1981

DONALD HOFFMANN, *Kansas City Star*
Frank Lloyd Wright's Robie house
ACLS, Grant-in-Aid, 1981-1982

EUGENIE HOFFMEYER, [Columbia University]
The use of painted decoration in mid-19th-century American interiors
MMA, Andrew W. Mellon Fellowship, 1981-1982

WILLIAM INNES HOMER, University of Delaware
The Photo-Secession Group: history, style, criticism
CASVA, Associate, 1980-1981; NEH, Independent Study and Research
Fellowship, 1980-1981

FRANK L. HORTON, Old Salem, Inc., Winston-Salem
*An index of early southern artists and artisans, to be a companion volume for the
Catalogue of Early Southern Decorative Arts Prior to 1821*
NEH, Grant for Research Materials (Tools and Reference Works),
1980-1982

FRANK L. HORTON, Old Salem, Inc., Winston-Salem
*Review of newspapers, court records, and city directories in eight southern states
for references to over 100 early trades and hundreds of artists and artisans
working in the South prior to 1821*
NEH, Grant for Research Materials (Tools and Reference Works),
1982-1983

PER HOVDENAKK, Sonja Henie-Niels Onstad Foundation,
Hovikodden, Finland
American art in the 1940s and 1950s
SI, National Museum of American Art, Fulbright Fellowship, 1981-1982

LAURANCE P. HURLBURT, Middleton, Wisconsin
*A study of the Mexican muralists, Orozco, Rivera, and Siqueiros, and their
impact upon this country in the 1930s and upon succeeding generations of
North American artists*
NEH, Basic Research Grant, 1980-1981

MARY JANE JACOB, Detroit Institute of Arts
The role of American painters and sculptors in the design of functional items
NEA, Fellowship for Museum Professionals, 1980-1981

BROCK JOBE, Society for Preservation of New England Antiquities
*The study of 17th- and 18th-century furniture in the collection of the Society for
Preservation of New England Antiquities*
NEH, State and Local History and Regional Studies Grant, 1979-1980

ELIZABETH JOHNS, University of Maryland
Thomas Eakins's Gross Clinic
ACLS, Grant-in-Aid, 1980-1981

ELIZABETH JOHNS, University of Maryland
Thomas Eakins: iconography and cultural context in his paintings
SI, National Museum of American Art and Hirshhorn Museum and
Sculpture Garden, Smithsonian Fellowship, 1981-1982

DIANE C. JOHNSON, College of Charlestown
American symbolist art
NEH, Fellowship for College Teachers, 1981-1982

FRANKLIN KELLY, [University of Delaware]
The twilight paintings of Frederic Church
CASVA, Samuel H. Kress Fellowship, 1981-1983

JOHN T. KIRK, Boston University
American and English furniture, 1630-1830
NEH, Independent Study and Research Fellowship, 1980-1981

ROSALIND KRAUSS, Hunter College and Graduate Center, City
University of New York
*Nineteenth-century "landscape" photography; The role of photography within
surrealism*
CASVA, Senior Fellowship, 1980-1981

MARY E. LANCE, San Antonio, Texas
*Dallas and north Texas artists in the 1930s: the beginnings of modern art in
Texas*
NEH, Independent Study and Research Fellowship, 1980-1981

ELLEN H. LANDAU, [University of Delaware]
Lee Krasner and the development of abstract expressionism
SI, National Museum of American Art, Smithsonian Fellowship,
1980-1981

JONATHAN LANE, Wayne, Pennsylvania
Pattern of suburban growth in the United States in the early 20th century
CASVA, Visiting Senior Fellowship, spring 1981

ELIZABETH L. LANGHORNE, University of Virginia
The content of Jackson Pollock's art
NEH, Fellowship for College Teachers, 1980-1981

CHARLES E. LICKA, [University of Washington, Seattle]
The visionary art of Joseph Cornell
NGA, Chester Dale Fellowship, 1980-1981

ISABEL B. LOWRY, Dunlap Society, Essex, New York
*Research and preparation for publication on microfiche of 10,000 photographs and
descriptive material documenting county court houses of the United States*
NEH, Grant for Research Materials (Tools and Reference Works), 1980

JAMES T. MAHER, New York City
Palace architecture in the United States
JSG, Fellowship, 1981-1982

KATHERINE MANTHORNE, [Columbia University]
*Latin America and the American consciousness: images of Latin America by
American artists, naturalists, and travel writers, 1839-1898*
SI, National Museum of American Art, Smithsonian Fellowship,
1981-1982

JOHN W. MCCOUBREY, University of Pennsylvania
Landscape painting: 1775-1906
NEH, Independent Study and Research Fellowship, 1980-1981

ELIZABETH McKINSEY, Harvard University
The sublime in America: an aesthetic tradition in romantic literature and painting
NEH, Independent Study and Research Fellowship, 1980-1981

KEITH N. MORGAN, Belmont, Massachusetts
A bibliography of all architectural books published in the U.S. between 1895-1941
NEH, Grant for Research Materials (Tools and Reference Works),
1980-1983

ROGER W. MOSS, Athenaeum of Philadelphia
Compilation and publication of a Biographical Dictionary of Philadelphia Architects containing narrative sketches of builders and architects working in the region prior to 1930, along with bibliographies and lists of their known buildings
NEH, Grant for Research Materials (Tools and Reference Works),
1980-1983

STANLEY OLSON, London
A biography of John Singer Sargent
JSG, Fellowship, 1980-1981

IAN OUSBY, University of Maryland
An edition of John Ruskin's correspondence with Charles Eliot Norton
JSG, Fellowship, 1980-1981

ANNE PALUMBO, [University of Maryland]
Joseph Pennell and the landscape of change
SI, National Museum of American Art and National Portrait Gallery,
Smithsonian Fellowship, 1980-1981, 1981-1982

FRED W. PETERSON, University of Minnesota, Morris
The farmhouse in the upper midwestern United States
NEH, Fellowship for College Teachers, 1980-1981

PHYLLIS B. PLOUS, University Art Museum, University of California, Santa Barbara
Young contemporary artists in the Southwest and Pacific Northwest
NEA, Fellowship for Museum Professionals, 1980-1981

CLEOTA REED, Syracuse
Henry Chapman Mercer: his life and works
NEH, Independent Study and Research Fellowship, 1980-1981

IRVING H. SANDLER, State University of New York, Purchase
The New York school: painters and sculptors of the 1960s
NEH, Independent Study and Research Fellowship, 1980-1981

JULIE ANN SCHIMMEL, [New York University, Institute of Fine Arts]

Westward the course of empire: the rise and progress of John Mix Stanley
SI, National Museum of American Art, Smithsonian Fellowship,
1980-1981 and fall 1981

MARY M. SCHMIDT, Princeton University

A computerized index to 48 19th-century American art journals
NEH, Grant for Research Materials (Tools and Reference Works),
1980-1981

WILFORD SCOTT, [University of Delaware]

Philadelphia modernism, 1905-1920
SI, National Museum of American Art and Hirshhorn Museum and
Sculpture Garden, Smithsonian Fellowship, 1980-1981 and fall 1981

MARC SIMPSON, [Yale University]

*Anglo-American artists and writers in Worcestershire, 1885-1892: Frank Millet,
Edwin Austin Abbey, John S. Sargent, Henry James, and others*
SI, National Museum of American Art, Smithsonian Fellowship,
1980-1981

JULIE SPRINGER-DELPH, [University of Minnesota]

The art and career of John White Alexander
SI, National Museum of American Art, Smithsonian Institution 10-week
Graduate Visiting Research Fellowship, summer 1981

SUSAN E. STRICKLER, Virginia Museum of Fine Arts

*A study of southern painting from the 17th century to the present covering the area
from Maryland to Florida, across the South to Texas and north to Kentucky*
NEH, State and Local History and Regional Studies Grant, 1980-1981

DICKRAN L. TASHJIAN, University of California, Irvine

The cultural politics of surrealism and the American avant-garde, 1925-1950
JSG, Fellowship, 1980-1981

LONN W. TAYLOR, Museum of New Mexico, Santa Fe

A survey of New Mexican furniture from 1600-1940
NEH, State and Local History and Regional Studies Grant, 1980-1982

DIANE TEPFER, [University of Michigan]

*Edith Gregor Halpert and the Downtown Gallery downtown, 1926-1940: a
study in American art patronage*
SI, National Museum of American Art, Smithsonian Fellowship,
1981-1982

JOHN VINCI, Richard Nickel Committee

*Final research for the book which the architectural photographer and historian
Richard Nickel was writing at his death, a study of the architecture of Adler
and Sullivan*
NEH, State and Local History and Regional Studies Grant, 1979-1980

A. BRET WALLER, Memorial Art Gallery, University of Rochester
The international art market in New York and London
NEA, Fellowship for Museum Professionals, 1980-1981

PEG WEISS, Guggenheim Museum
Galka Scheyer and the Blue Four: dialogue with America
NEH, Independent Study and Research Fellowship, 1981-1982

JAMES LEO YARNELL, [University of Chicago]
John La Farge's theory and practice of landscape painting
SI, National Museum of American Art, Smithsonian Fellowship,
1980-1981

Urbanism

CARY CARSON, Colonial Williamsburg Foundation
*A study on the growth and function of towns in the rural society of tidewater
Virginia through a case study of York County, 1630-1830*
NEH, State and Local History and Regional Studies Grant, 1979-1982

ROBERT DREWS, Vanderbilt University
The founding of cities in preclassical antiquity
JSG, Fellowship, 1980-1981

JONATHAN LANE, Wayne, Pennsylvania
Pattern of suburban growth in the United States in the early 20th century
CASVA, Visiting Senior Fellowship, spring 1981

TOD A. MARDER, Rutgers University
Bemini's town planning
ACLS, Grant-in-Aid, 1981-1982

MARTHA POLLAK, [Massachusetts Institute of Technology]
The civic expansions of Turin in the 1620s and 1670s
NGA, Chester Dale Fellowship, 1981-1982

PAUL RABINOW, University of California, Berkeley
French colonial cities as political and aesthetic experiments
JSG, Fellowship, 1980-1981

CHARLES L. REDMAN, State University of New York, Research
Foundation
*An interdisciplinary study of medieval North African urbanism and its influence
on the emergence of modern Europe*
NEH, Basic Research Grant, 1980-1982

ROBERT J. ROWLAND, JR., University of Missouri
Settlement patterns and continuity in Roman and early medieval Sardinia
ACLS, Grant-in-Aid, 1981-1982

General Art History

EDWARD P. ALEXANDER, University of Delaware
Production of a book tracing the evolution of the museum from its early stages as a collection for the elite to its present stage as an institution that provides community services for the general public
NEH, State and Local History and Regional Studies Grant, 1979-1981

ALAN DARR, Detroit Institute of Arts
Sculpture in West Germany
MMA, John J. McCloy Fellowship, 1980-1981

GEOFFREY G. HARPHAM, University of Pennsylvania
Art history and art criticism
ACLS, Fellowship, 1980-1981

FRANCIS HASKELL, Oxford University
Patronage problems connected with works of art in the Getty collection
JPGM, Guest Scholar, winter 1981

THERESE THAU HEYMAN, The Oakland Museum
Attitudes toward landscape prints and photographs in the art of the West
NEA, Fellowship for Museum Professionals, 1980

W. J. T. MITCHELL, University of Chicago
The image in literature and the visual arts
JSG, Fellowship, 1981-1982

TIMOTHY A. MOTZ, Detroit Institute of Arts
Research at major museums and archaeological sites in Italy and Greece
NEA, Fellowship for Museum Professionals, 1980-1981

ANN B. PERCY, Philadelphia Museum of Art
Drawing collections in the United States and Canada
NEA, Fellowship for Museum Professionals, 1980-1981

RUSSELL G. ROSE, University of North Carolina, Charlotte
Rabelais's illustrators
ACLS, Grant-in-Aid, 1980-1981

SCOTT J. SCHAEFER, Museum of Fine Arts, Boston
Dutch and Flemish painting collections in Belgium and Holland
NEA, Fellowship for Museum Professionals, 1981-1982

ESTHER SPARKS, Art Institute of Chicago
Prints and drawings in European museums
NEA, Fellowship for Museum Professionals, 1980

LEATRICE Y. TUCKER, Florida A. & M. University
*The black aesthetic: folk origins and contemporary influences in the visual arts
and poetic expression*
NEH, Fellowship for College Teachers, 1981-1982

CYNTHIA C. TURNER, The Studio Museum in Harlem
African art and the role of the museum in northern and western Africa
NEA, Fellowship for Museum Professionals, 1980-1981

Research Resources

FRANCIS D. CAMPBELL, American Numismatic Society
*Project to upgrade and expand subject headings for specialized numismatic
collections*
NEH, Research Resources Grant (Organization and Improvement),
1981-1983

CHRISTOPH W. CLAIRMONT, Rutgers University
*The completion of the American contribution to an international project to publish
a pictorial dictionary of classical mythology (700 B.C. - A.D. 400)*
NEH, Grant for Research Materials (Tools and Reference Works),
1980-1982

WILLENE B. CLARK, Marlboro, Vermont
*Planning of committees and guidelines for a census of stained glass windows in
America from 1840-1940*
NEH, Grant for Research Materials (Tools and Reference Works),
1980-1981

RODNEY G. DENNIS, Harvard University
*The microfilming of the medieval and Renaissance manuscript collection at
Harvard University*
NEH, Research Resources Grant (Organization and Improvement),
1979-1981

JANE P. DWYER, Brown University
*The conservation and cataloguing of a collection of some 20,000 images of the
archaeology and anthropology of America*
NEH, Research Resources Grant (Organization and Improvement),
1980-1982

ANDREW H. ESKIND, International Museum of Photography,
Rochester
*Planning project to provide for a committee to help direct development of a
bibliographical dictionary of photographers active in North America from the
beginning of photography to the present*
NEH, Grant for Research Materials (Tools and Reference Works), 1980

JULIA VAN HAAFTEN, New York Public Library
*The identification and documentation of the major holdings of original
photographic prints in the New York Public Library*
NEH, Research Resources Grant (Organization and Improvement), 1981

PAT A. MOLHOLT, Rensselaer Polytechnic Institute
*The planning of a standard thesaurus of subject headings to classify all resource
materials utilized in the history and criticism of visual arts*
NEH, Research Resources Grant (Organization and Improvement),
1980-1981

JOHN T. SPIKE, New York City
*Compilation of an annotated, illustrated revision of volumes VI and XIX of
Adam von Bartsch, Le Peintre-Graveur*
NEH, Grant for Research Materials (Tools and Reference Works),
1980-1982 (2 grants)

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